

10/1931



Dear Madame.

You agreed that one hears of, or sees, something just after a talk of it.

The spoke of the Olcott family.

I arrived home to read my old College paper's latest issue, looking for news of other men & other days, — and find this.

C. ... -1881 ...  
WILLIAM M. K. OLCOTT was married to Miss Florence A. Cobbett on June 30th. Mr. Olcott, who is a practicing attorney, was formerly district attorney of New York County.

Thank you for interest in our N.Y. Washington,

Cordially

Heigh Haud

Wed. eve's

10/1931

Miss Beatrice Winsor, Director  
Newark Museum Association  
Newark, N. J.

Dear Miss Winsor:

Mrs. Halpert referred your letter to me.

Although I had planned to keep the Metal Gray Horse in my private collection, I shall be glad to let it go to a museum where it can be seen by a good many more people. The price on it is \$125.

Sincerely yours

Berthe K. Goldsmith

*Living in 2.54 out when in room 11 13K. >*



# GALERIE J. LISZKOWSKA

J. LISZKOWSKA

3, RUE JACQUES-CALLOT, 3, PARIS (6<sup>e</sup>)

TELEPH.

R. C. SEINE 381.144

Maussane - France - 1931

PARIS, LE 6<sup>e</sup> 1-1931

Dear Edith.

Dear Edith - I am sure you will forgive me for my silence, if you only realized what terrible things have happened to me. When you first sent me the money for the Maillol and Picasso, I went right over to Mr. Vollard to purchase the Picasso, & Maillol for you, to my surprise Mr. Vollard was very ill, and would not see anybody, after a little time had passed I went over to see him again only to find that the Maillol sculpture was a very bad bronze casting, Mr. Vollard promised me, he would have another bronze made for me; in the meanwhile terrible things happened to me. First of all I was very ill for a long time, Martin also was taken sick, and during my illness I had a very valuable painting stolen from me, this painting did not belong to me, so I had to pay for the painting out of my own pocket, this theft almost emptied my account in the bank, all this & other things kept me from communicating with you; - always hoping that you would come to Paris this summer, so I could explain to you my difficulties: I will replace your money by giving you a good painting of the same valuation; (when you sell the painting I am giving you; you can more than double your money.)

With great difficulty I gathered a little money together to go to the country: for a few weeks; the doctor advised me, & Martin to stay in the country as long as possible; we left Paris on the 15 of Sept. we are again staying at Maussane France, the little village where we stayed last year. Our miserable condition forces us to be back in Paris on the 15<sup>th</sup> of Oct.

GALERIE LUNE PEINTURE

J. LISZKOWSKA

3, RUE JACQUES-CALLOT, 3, PARIS (6<sup>e</sup>)

TELEPH.

R. G. BRINE 281.144

PARIS, LE

I still keep a vivid remembrance of our first meeting with you in Paris, - permit me to express my enthusiasm for your sincere sympathy, understanding + wonderful tenderness. - since then time has passed, easy modes in Art have died, factional influences in Art have been wiped out, civilizations have crumbled, - also we have varied. - only this universal heart, this mysterious infinite emotion called Art remains - is permanent.

Your devoted sincere humility in facing Art, your devoted work in directing Art, will always be an inspiration towards illuminating this divine fire called Art.

Martin sends his love to you, as ever Love

Till we meet again.

Yours for Sincere Humility in Art + in Life.

Janina

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THE ART INSTITUTE OF OMAHA  
AQUILA COURT, OMAHA, NEBRASKA  
MARY P. THAYER, DIRECTOR

October 3, 1931.

American Folk Art Gallery  
113 West 13th Street  
New York, New York

Attention Miss Edith Gregor Halpert, Director

Dear Miss Halpert:

Your letter has just come in and I am replying hurriedly because I wonder if you may not have the portraits of Mr. and Mrs. Childs who were the father and mother of the two children whose portraits Mr. Mayer is restoring. The father and mother were also painted by the artist Stock and the remaining Miss Childs (rather gruesome way of referring to her) says she does not know where the portraits are. If you have the parent's portraits you may be interested to learn something of the family.

The Childs family came to Omaha from Springfield, Massachusetts many years ago, - I shall get the exact date - it was one of the pioneer families. Childs' Point is a piece of land on the Missouri named after them. They had considerable money and helped to build up Omaha. Something happened - I shall find out what - and the money went. The son moved to Washington, D. C. where I understand he now lives. The eldest daughter (the one with light hair and plaid dress) named Mary must have died...she would be 94 years old if living to-day. The other two sisters Susan and Harriet lived on in Omaha in very distressing circumstances until fairly recently. Susan (the one with dark curls and white dress) would be 91 if living to-day. She died and Harriet was made by the authorities to leave her one rather sordid room and go to the County Farm - the Poor Farm. How the brother and a relative who lives in England could have allowed this to happen when it costs but \$500 to go into the Old Ladies' Home, is beyond me. But you know what these New England feuds are like, and I guess Harriet and Susan were about as disagreeable as could be. I have been to see Harriet who looks as though she were 105. I shall get more facts from her. The County Farm is new and she is very comfortable and seems content. Perhaps it is best because it is way out in the country on a high hill with gorgeous view and she has many visitors. She showed me a photograph of her brother and he looks very prosperous. I will ask her if she has photographs of her father and mother, and I will send them to you for comparison if you think you might have the Stock portraits. I believe there are some members of the family living on the Hudson. If my information helps you I will be glad to let you know what I

learn further.

Sincerely yours,

Mary P. Thayer

THE NEWARK MUSEUM  
NEWARK NEW JERSEY



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ARTHUR F. EGNER, President  
LOUIS BAMBERGER, Vice-President  
J. H. BACHELLER, Vice-President  
FRANKLIN CONKLIN, JR., Vice-President  
LOUIS BAMBERGER, Treasurer  
BEATRICE WINNER, Secretary and Director  
ALICE W. KENDALL, Assistant Secretary  
and Assistant Director  
TELEPHONE MITCHELL 2-0011

October 3, 1931.

Mrs. Samuel Halpert,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:

We are enclosing loan receipts for the objects lent from private collections and assembled by Mr. Cahill for our exhibit of American Folk Sculpture. The objects received on September 24th check correctly with your list. As we have already reported in our telephone conversation, there was a discrepancy in your list of September 23rd. The large wood carving of a bird, No. P472, to which we have given the loan No. 3759.31, does not appear on your list. A "Dog on Base", which appears on your list, was not received. We did receive a "Dog on Base, Weathervane", which is on your list. Will you please let us know about this? It may be due merely to a duplication in your list.

We are sending individual loan receipts to Mr. Gaylor, Mr. & Mrs. Hirsch, and Miss Varian.

Yours truly,

THE NEWARK MUSEUM  
Registrar's Department ELO

ELO/S  
Enc.



THE NEWARK MUSEUM  
NEWARK NEW JERSEY



ARTHUR F. EGNER, President  
LOUIS BAMBERGER, Vice-President  
J. H. BACHELLER, Vice-President  
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LOUIS BAMBERGER, Treasurer  
BEATRICE WINNER, Secretary and Director  
ALICE W. KENDALL, Assistant Secretary  
and Assistant Director

TELEPHONE MITCHELL 2-0011

October 3, 1931.

Mrs. Edith Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:

We have your letter asking us to send you a duplicate of the receipt of May 21st. We have no receipt made out to the Downtown Gallery on that date. Enclosed is a copy of a receipt made out to Mr. Cahill on May 21st. If this is not the one you are looking for, will you please return it to us. Also if you find your original receipt, will you kindly return this to us.

In going over our records we find that the American primitive painting "Flower Piece" by Mrs. Waterhouse, which you gave to the Museum, has been recorded as a gift from you rather than from the Downtown Gallery. Is it your wish, as your letter of October 29, 1930, would indicate, that it be recorded as a gift from the Gallery? If this is the case, we are sorry the error occurred.

Yours truly,

THE NEWARK MUSEUM  
Registrar's Department

*WDA*

ELO P

Enc.

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THE NEWARK MUSEUM  
NEWARK NEW JERSEY



ARTHUR F. EGNER, President  
LOUIS BAMBERGER, Vice-President  
J. H. BACHELLER, Vice-President  
FRANKLIN CONKLIN, JR., Vice-President  
LOUIS BAMBERGER, Treasurer  
BEATRICE WINNER, Secretary and Director  
ALICE W. KENDALL, Assistant Secretary  
and Assistant Director

TELEPHONE MITCHELL 2-0011

October 5, 1931.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Samuel Halpert,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:

Through a misunderstanding the receipt for the "Ship's Figure Head", lent by Mrs. John D. Rockefeller, Jr., was sent to Mr. Cahill instead of to Mrs. Rockefeller. We are enclosing a receipt for this one item, as you request, and regret that this error occurred.

Yours truly,

THE NEWARK MUSEUM  
Registrar's Department

MW/S  
Enc.



346 20 34. 34  
America Folk art Gal.

Oct. 6 - 31.

Madam.

Check recd. Thank you, in regard to the old painting we wrote you, there is a slight difference in time and at this time, they have not decided just what they will do, will know by some and will let you know.

We have here a very old old painting on wooden panel, as per photo, it sure fits in the time we are having at present about the Beer and Whisky question, painting is dated 1833 and is in fine con. Size 30 in. long, 19 1/2 in. high.

(over)

has this inscription, From a sketch of J. Wood  
by Wash. Wood, 1833. Title in field

"A Sleeping Beauty" very interesting  
Old painting price \$50.00

Will be glad to hear from you in regard  
to any thing you are looking for.

Very truly  
E. M. Hefner



October 6, 1931

Dear Mr. Luce:

Mr. Henry R. Luce  
Editor, TIME  
205 East 42 Street  
New York, N.Y.

Dear Mr. Luce:

I have today received the marked copy of "The Art of the Negro" which your office has sent me -- referring to the article appearing on page 24.

The article came as a complete surprise. I have long been a reader of your magazine and have found it a source of the news entertaining and informative. One of the things I have always admired about it is its accuracy and fairness. You will then understand why I was so shocked to read the article about American primitives in your current issue.

Some time last week, some one from your office telephoned to the American Folk Art Gallery to call on me regarding reports and notices that the gallery was being opened. During the conversation I suggested that the person who called should call on me to see its collection, and the person who called did so at the time, and offered to send her a group of photographs illustrating the pictures on view. She called at the gallery and accepted my offer of the photographs.

Since the gallery is open by appointment only, I have personally escorted each of the persons who have called on me in every case, and each of the persons who have called on me has called in person at the gallery. I am doubly certain now that I have read the article referred to, since her description of the material in the gallery in no way corresponds with what is actually on view there. There are no sculptures, no cigar store Indians, no piece of tatting, not one solitary decoy duck, and in our release we clearly stated that we are not planning an immediate exhibition. Therefore, your reporter's statement regarding the objects exhibited or displayed in the American Folk Art Gallery is entirely false and misleading. This of course makes her critical estimate of the objects, as contained in the last paragraph of the article, wholly fantastic and quite absurd -- based as it is, not upon what she saw, but purely on an imaginary visit and an imaginary view of articles which were not displayed.

I also object very definitely to the reporter's suggestion that the



gallery was opened with the idea of "spoiling the Whitney Museum surprise". Where in the world did your reporter get that suggestion? We had no information whatever which could have lead us to believe that American Primitives could be the feature of the Whitney Museum opening.

The whole tone of your reporter's article shows that it is based not upon facts which she had observed, nor upon the editorial policy of "Time", but that it was motivated by an animus the source of which is a mystery to us. The article had no relation to the objects on view in the American Folk Art Gallery (as we put on view paintings in oil, water color and pastel, and nothing more) nor to the future plans, nor to any statement which we had made nor planned to make.

We have no objection to adverse criticism. The only reason I am writing to you about the article is that I cannot place it either in the field of criticism or in the field of reporting. My ideal of criticism and of reporting is that what is written must be based upon facts. The facts as stated by your reporter do not exist. It appears to me, and I am sure it must appear to you, that the integrity of newspaper reporting and of art criticism exemplified by "Time" is seriously called into question by the publication of such an article.

And finally, I must insist, in view of all the facts herein stated, upon your furnishing the source from which this false information originated, and also for a printed apology.

Sincerely yours,

With Greer Halpert

Director



**THE NEWARK MUSEUM**  
NEWARK NEW JERSEY



ARTHUR F. BOWER, *President*  
LOUIS BAMBERGER, *Vice-President*  
J. H. BACHILLER, *Vice-President*  
FRANKLIN CONKLIN, JR., *Vice-President*  
LOUIS BAMBERGER, *Treasurer*  
BEATRICE WINGER, *Secretary and Director*  
ALICE W. KENDALL, *Assistant Secretary*  
*and Assistant Director*

TELEPHONE MITCHELL 2-0011

October 6, 1931.

The Downtown Galleries,  
113 West 13th Street,  
New York City.

Gentlemen:

Kindly deliver to Mr. George F. McGrady,  
our Superintendent, the material which you have so  
kindly offered to lend for our American Folk  
Sculpture Exhibit.

Yours truly,

THE NEWARK MUSEUM

*W. B.*

.C

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October 8, 1931

Dear Albert:

I am returning the photograph of the Gilbert Stuart. No doubt you will want to return it to the owner. It is too bad that the picture is not what it is cracked up to be, as I still like it in spite of the doubt of its authenticity.

Sincerely yours

Edith Gregor Halpert  
la.



October 8, 1931

Mr. Harry L. Braxton  
1624 N. Vine Street  
Hollywood, California

Dear Mr. Braxton:

About a week ago a member of the Fifth Avenue Protective Association called on me and suggested that since the other galleries had turned over their business in connection with your failure to them that I should do likewise. They now have the matter in their hands. However, personally and as a friend, I hope that you can make some special effort for us. According to our records, you owe us \$956.31. Since some of the items were reported sold practically simultaneously with your declaration of bankruptcy, is it possible to recover the objects from the buyers who have had no time to pay for these. Furthermore, since a number of the early sales were not covered by you, I personally assume that the customers have not paid you. Can you recover the paintings or sculpture or prints from these clients and return them to us.

We are in no position to stand any financial loss. You know that we are responsible to our artists for all items consigned to us by them and unless we can return the objects we shall have to make cash payments for them.

I certainly should appreciate you making every conceivable effort to recover the material. Would you please do so?

In the near future I shall write you further about some plans we can propose to you.

Sincerely yours

Director

Edith Gregor Halpert  
la.

October 8, 1931

Mrs. John D. Rockefeller Jr.  
10 West 54 Street  
New York, N. Y.

Dear Mrs. Rockefeller:

I thought you would be interested in seeing this proof sent to me by the Art Digest, which includes two reproductions of pictures now in your collection.

From time to time I shall send Miss Morse any material which has some bearing on American Folk Art, so that you may have all the data available.

In billing the items selected by you I included, by mistake, the George Washington lawn figure in iron, the price of which we discussed. Since your first visit we received the repair bills which included the removal of paint, sandpapering etc. and which brought the price up a little higher than I had expected. However it is still considerably below the regular market price and I should urge you to keep it as I have of only one more figure available. However, if you prefer not to we shall credit your account accordingly.

I checked up the prices on the chimney carvings, and as you know range from \$290 down. There are seventeen in all, including the very rare dog, a large piece for which \$300 to \$500 have been the average price, and all the other animals. Since we bought the group as a lot and were successful in procuring them at a low price, we can set a figure on the lot for \$955 for the entire group of seventeen pieces, making an average price of \$56 each. It is very difficult to duplicate a collection of this kind and I recommend highly your buying the Shimmels. One comes across eagles occasionally, but I know from experience during my travels that it is impossible to get together so varied a collection. In the meantime I have reserved the seventeen chimneys awaiting your reply.

Sincerely yours

Edith Gregor Halpert  
la.

Director

P.S. There is a very interesting editorial regarding American Folk Art in the October 3rd issue of the Art News.



[Stern]

October 9, 1931

Dear Long Absent Louis:

Occasionally a voice comes from the great infinite and I realize that your distant spirit approaches. How Atlantic City you have become.

Congratulations on the good work. The catalog looks perfectly swell and the show must be a knock-out. Why don't you arrange to have it brought to New York. I think that Atlantic City can teach this big city something.

When are you coming to town. Do look in when you get here, as I should very much like to see you again.

My very best regards.

Sincerely yours

Edith Gregor Halpert

1a

**THE NEWARK MUSEUM**  
NEWARK NEW JERSEY



ARTHUR F. BOKER, *President*  
LOUIS BAMBERGER, *Vice-President*  
J. H. BACHELLER, *Vice-President*  
FRANKLIN CONKLEN, JR., *Vice-President*  
LOUIS BAMBERGER, *Treasurer*  
BEATRICE WINNER, *Secretary and Director*  
ALICE W. KENDALL, *Assistant Secretary*  
*and Assistant Director*  
TELEPHONE MITCHELL 2-0011

October 9, 1931.

Mrs. Samuel Halpert,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:

We are enclosing a loan receipt for  
the objects which you were so kind as to lend  
us for our American Folk Sculpture Exhibit.

Will you please hold this receipt and  
when the loan is returned to you kindly sign at  
bottom and return to us in order that we may  
complete our records?

Yours truly,

THE NEWARK MUSEUM  
Registrar's Department

ELO

ELO:P  
Enc.

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October 10th, 1931.

American Folk Art Gallery, Inc.,  
113 West 13th Street,  
New York City.

Mesdames:

The following is a memorandum of the proposal which we have made to you and which has been accepted by you:

We agree to act as your sole and exclusive sales agent and representative for the negotiation and sale of all works of art, etc., which may be sold by you.

For our services, so to be rendered, you agree to pay to us a sum equal to 33 1/3% of the sales price, to be paid to us if, as and when collected. It is understood that where the selling price will not afford such commission, that then the commission in such special cases shall be determined by special arrangement.

We agree that all expenses of selling, advertising and shipping are to be borne by us.

Statements of the mutual account are to be prepared and exchanged monthly.

Will you please return a copy of this memorandum to us, signed as indicated, and it will then constitute the memorandum of agreement between us.

Very truly yours,

DOWNTOWN GALLERY, INC.

By Edith M. Mapp

ACCEPTED:

AMERICAN FOLK ART GALLERY, INC.

By Berta K. Feldman

Oct. 10 - 31

Edith G. Halpert

Madam.

Your letter recd. will send today  
Express the Wooden panel by Wash. Wood.  
if you keep the painting and send me Check  
by return Mail will make price \$42.50  
the piece cost me \$30.00 cannot make cheaper.  
Let me know at once.

Very Truly  
E. M. Hefner  
346 So. Fifth St.



Walden, N. H.  
10 October, 1931.

My dear Mrs. Halpert -

Our latest letter must have crossed, I think. As I wrote you, I shall be back in Cambridge after Tuesday, 13 October, and can plan to see you then at any time. Please let me know as soon as possible, and please also plan to come as soon as you conveniently can. I feel that I must make definite steps towards some disposition of a part of my collection, and since I have given you the first option, I am sure you will cooperate with me in the desire of plan for an early meeting.

I have been hoping to hear from you as to the Walter Scott volume.

I've just found several interesting facts - most amusing! Inquired

this letter, please! I hope you are  
much better.

Sincerely yours -  
Paul Gutzman Nide

2 Bond Street  
Cambridge  
Mass.





**ART SCHOOL OF THE DETROIT SOCIETY OF ARTS AND CRAFTS**

**FORTY-SEVEN WATSON STREET • DETROIT, MICHIGAN • TELEPHONE CADILLAC 4721**

**EDMUND A. GURRY, DIRECTOR**

October 12, 1931

Mrs. Edith Gregor Halpert  
113 West 13 Street  
New York City, New York.

My dear Mrs. Halpert:

Enclosed is a statement amounting to one hundred dollars for the first semester for your scholarship. It is not necessary to pay the yearly tuition at once, so I am sending this statement for the first term only. The second semester begins on January 4th, and at that time I shall send you a bill for the amount due then, if you wish.

Sincerely,

*Prue Harriet Stanton*  
Registrar.

*Dec. 30/32 \$ 50. -*

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after October 25<sup>th</sup> address Hotel Philadelphia  
Chicago Ill

PRESTON HARRISON  
2400 SOUTH WESTERN AVENUE  
LOS ANGELES, CALIFORNIA

October 12, 1931

My dear Mrs. Leggett

So news means me and I am  
news - In this case I will let my last  
season's straw hat that I am out of  
luck - plenty out of luck at that.

I have a feeling that you have  
made other plans for the oil painting by  
Art Kohn that I had almost come to  
regard as my very own.

No matter how sorry I am about  
losing it - I blame myself and not you  
in any sense whatever.

Business is still rotten as  
far as I am concerned - but I think the  
family conditions which are depressed everything  
the last August are far less in  
evidence. In other words I would not be



afraid now to tackle the Berthoud deal.  
Henry lost August so many developments  
of a dangerous nature: just seemed to be  
concentrating around my little earthly  
possessions. But I was sad & scared -  
I could not play the game and disappoint  
you with false promises. I had no intention  
at any time to go back on my plan  
now - simply I felt it to be an honorable  
thing to do - to warn you of my shaky  
income prospects.

I leave for Chicago October  
25<sup>th</sup> - to stay at Hotel Kinderhook - East  
Wacker Place - from October 29<sup>th</sup> to about  
a week prior to Christmas. After that I  
hope to be with my family in California  
until spring.

It does not look like I can  
make New York this year - the

PRESTON HARRISON  
2400 SOUTH WESTERN AVENUE  
LOS ANGELES, CALIFORNIA

Expense of even that trip - I prefer using  
as a first payment on the Per Kelly if  
still available - on art of same nature if that  
has no "flavor" for me.

Bad as business to for me  
this year - the Museum prospects are almost  
perfect for me. Re Board of Supervisors about  
three months ago. A vote favorably on 3 plans  
I proposed - to make a 25 year limit  
before elimination could take place in any  
picture we had donated - 5 Museum Directors  
to be a jury of elimination.

This included the Harrison  
American Water Color Gallery. Was a permanent  
collection - If you recall it was a 10 year  
loan at first. If our business permits you  
can see how safe I have been - feel free to Harrison.



1931

ALDERBROOK  
RIVERDALE-ON-HUDSON

My dear Mrs. Halpert;  
I had meant to  
write you sooner, but  
have been quite ill  
& laid up, with a cold.  
I regret to have to tell  
you that after having  
seeing the portrait

We enjoyed so much  
our visit to you the  
other evening, & hope  
to see you very soon  
again

With best wishes  
Sincerely yours

Wm. H. Hadlman  
October twelfth.



of the two little girls,  
we have decided that  
we do not care for it.  
If this decision should  
cause you any loss,  
we would be glad to  
have you <sup>re-</sup>sell the  
painting for our  
account.

Oct 12 / 1931

Dear Madame:

I now have on hand two more pieces of Shumnel carvings. One poll-parrot 8" high by 3" wide in very good condition.

One eagle 6" high by 10" wide.

There is a piece of the beak off the eagle which could easily be repaired.

I also have a pair of earthen lawn dogs. They are 30" high by 36" long in very good condition.

Dogs of this type are seldom found. These were used for decorating a lawn for many years.

I have three very old tin snons that came out of an old church many years ago. These I consider very rare. I will try and make a sketch of them.

Those marks X are alike





It is very unusual to find a set  
of three like these.

Yours truly

Mr John P. Miller

126 E. High

Carlisle

Pa.

If interested in any of this goods  
please write, and I will quote the  
prices.

THE NEWARK MUSEUM  
NEWARK NEW JERSEY

BEATRICE WINNER, Director

October 13th, 1931.



Mrs. Samuel Halpert,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:

Here are the lists of the objects lent either in your name  
or Mr. Cahill's for the American Folk Sculpture Exhibit. You have the  
loan receipts, with full descriptions, of those items lent in your  
name.

Very truly yours,

The Newark Museum Association  
per *mu*



October 14, 1931

Registrar's Department  
Newark Museum of Art  
Newark, N. J.

Gentlemen:

I am returning the duplicate receipt which you were good enough to send to me. I am sorry to have given you this trouble and thank you for your prompt attention.

The flower piece referred to in your letter is a gift from the Downtown Gallery, but if my name has been used instead, it is satisfactory.

I have recently sent to the Museum a drawing of "Isadore Duncan" by A. Walkowitz which I hope the museum will accept as an anonymous gift.

Sincerely yours

Director

Edith Gregor Halpert  
la.

October 15, 1931

POH  
Dr. Leigh H. Hunt  
600 West 116 Street  
New York, N. Y.

Perfect  
Dear Dr. Hunt:

Please forgive me for not having sent you the check sooner, but our new corporation papers were not completed until a day or so ago and we could not make out any checks on the new organization.

Thank you for the clippings about Mr. Olcott. It was very thoughtful of you to send it to me. It is amusing how many connecting links one find through every meeting.

I want to tell you how much I enjoyed your visit to the gallery. It was a great pleasure to meet you and to learn so much from our conversation. I hope to see you again soon.

Sincerely yours

Director

Edith Gregor Halpert  
la.



# TIME

The Weekly Newsmagazine  
NEW YORK • CHICAGO

EDITORIAL OFFICES  
205 EAST 42ND STREET  
NEW YORK

October 16

1931

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

My dear Miss Halpert:

I must apologize for our misunderstanding about the American Folk Art Gallery, what is and is not on exhibition there. My assistant made two attempts to visit the galleries and found no one in attendance either time. Our description of what the gallery contained was derived from the New York Evening Post, an illustrated article in the Art Digest and a three page press release which I have before me now, purporting to come from the American Folk Art Gallery which states that the gallery opened on Tuesday Sept. 22, that "among the sculptures are ships' figureheads, cigar store Indians, weather vanes, bird decoys, Inn signs, lawn figures, door steps, bootjacks...."

Let me assure you that to the best of my knowledge and belief there is no one on the staff who has any animus toward any art dealer or picture gallery whatever.

Very sincerely yours,

*Francis deN. Schroeder*  
Francis deN. Schroeder

Art Editor

Miss Edith Gregor Halpert,  
Director, American Folk Art Gallery,  
113 West 13th St.,  
New York, N. Y.

FDS:w

GREYCROFT  
BERTHA B. HAMBLY  
224 WATERMAN STREET  
PROVIDENCE, RHODE ISLAND

October 17, 1951

The Downtown Gallery  
113 West 13 Street  
New York, N.Y.

Attention: Ms. Edith Gregor Halpert

Dear Madam:

You will remember the purchase of  
early portraits which you made here Aug.  
11th 1951.

I now have a pair of early oil  
portraits, 12" x 10", framed  
16" x 20", in pine painted black, with  
gilt edge. These are in fine condition.  
Price fifty dollars (\$50.00) for the pair.

I also have an early portrait of  
a man, framed in gilt, about same size,  
at the same price, twenty five (\$25.00)  
dollars.

If you do not expect to come this  
way you would like to have the portraits  
sent to you on approval, I am willing to  
do this as I think they will interest you.

Yours very truly,

*Bertha B. Hambly*

P.S. Advise if you want portraits signed  
with or without frames.



October 19, 1931

Mr. Charles M. Heffner  
346 So. Fifth Street  
Reading, Pennsylvania

Dear Mr. Heffner:

Enclosed you will find a check for \$42.50 in payment of the painting by Washington Wood.

We find the price much too high for us, but since you have already sent the picture, we have decided to keep it. Will you bear this in mind and try to get better prices for us in the future as the market is so limited and the clients do not like to invest much in these early pictures.

Sincerely yours

Director

Edith Gregor Halpert  
la.

October 20, 1931

October 20, 1931

Mr. Preston Harrison  
Hotel Knickerbocker  
Chicago, Illinois

Dear Mr. Harrison:

I have been away so much this month that my correspondence has been shamefully neglected. I hope you will forgive me.

Now that you are planning to be in Chicago after October 25th, I hope to have the pleasure of seeing you there during my visit, when it is it seems. I have had such bad luck with my Chicago plans that I don't dare hope for any. It seems that every time I arrange for a visit I find some one or other who will not feel like breaking away just at present, as it rather an expensive and painful pastime.

It is a pleasure to learn that you have received my letter. I have been waiting about a week now. This is, I have shown it to no one else as I was so keen about seeing it in your collection and to the future would make it possible for you to take this plunge. Therefore, your last letter which seemed so much more optimistic about your financial affairs was a timely with my hopes. The picture is now yours, your decision and as I advised you previously, you can take your time about paying for it as it belongs to us. No amount is a price for the money. I am mighty glad that there is a possibility of our having the picture and you may rest assured that we shall come to with you regarding payments, so that you will not have to worry about that end of it.

It is a pleasure to learn that you have received my letter. It is corking that you have arranged for such good control over your various collections. After putting in so much work, thought and expense, it stands to reason that you should have something to say about it and now that you have gained your point it must be quite gratifying in view of all the facts connected with the matter. More power to you! I hope that the future will make it possible for you to add to all your collections and to keep them "up to date" so to speak. There are so many new artists coming up on the horizon every decade that it keeps one on one's toes all the time. You have been so far ahead of the game that it is not difficult for you to be on top of the pile all the time.



Mr. Preston Harrison continued.

I am glad to hear that you are impressed with the work of Boris Deutch. I have been hearing a good deal about him and he has quite a bite of reclame in this city. I saw a few of his paintings at Marie Harrington's gallery last year, but it is difficult for me to judge from so small a group. He appeared very interesting but not particularly creative. I hope to see the Carnegie International this year, since you say he is represented with one of his best examples.

My very best regards.

Sincerely yours,

Director

Edith Gregor Halpert

# AMERICAN FOLK ART GALLERY

113 WEST 13TH STREET  
WATKINS 9-1535

NEW YORK, October 20, 1931

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Mrs. John P. Miller  
126 East High Street  
Carlisle, Pennsylvania

Dear Mrs. Miller:

Will you please send me the prices on the following items, mentioned in your recent letter.

Shimmel Parrot  
Lawn Dogs  
Seonces

— 18.00  
— 150.00  
— 100.00

Sincerely yours

*E. Gregor Halpert*  
Director

Edith Gregor Halpert  
la.

*These pieces are all in original condition. If you are interested will hold for your inspection*

*Mrs. Miller.*

GALLERY OPEN BY APPOINTMENT ONLY



October 20, 1931

Mrs. Eli Madelman  
Alderbrook  
Riverdale-on-Hudson  
New York

Dear Mrs. Madelman:

Please forgive me for not having answered your letter sooner, but I have been away on a buying trip and have just returned to the gallery.

If you are not interested in acquiring the painting of "The Two Girls" we shall let the matter slide as I certainly do not like to have you feel under obligation to purchase a canvas not to your liking.

Within the next few days I expect delivery of the paintings which I have just purchased and if you and Mr. Madelman are in the neighborhood I shall be very glad to show them to you.

I want to thank you for sending me the Antiquarian. The article is very interesting and I shall return the magazine to you shortly.

Sincerely yours

Director

Edith Gregor Halpert  
la.

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October 20, 1931

New Jersey Historical Society  
Newark  
New Jersey

Gentlemen:

Several days ago we received a very fine early American portrait in oil of Mahlon Dickerson.

The excerpt from Appleton's Cyclopaedia of American Biography volume 11 Supplement edited by James Grant Wilson in 1898 is enclosed. The signed document is in our possession and will be sent to you upon request.

The canvas was painted by John Parker in about 1800 and measures 13 x 17 inches.

As Mahlon Dickerson concentrated all of his activities in New Jersey, it occurred to me that you might be interested in acquiring this portrait. Would you please let me know.

Sincerely yours

Director

With Gregor Halpert  
la.



FRICK ART REFERENCE LIBRARY  
6 EAST 71ST STREET  
NEW YORK

October 21, 1931

Mrs. Halpert  
American Folk Art Gallery  
c/o Downtown Galleries  
113 West 13th Street  
New York City

My dear Mrs. Halpert:-

We are returning five photographs at \$.75 each and have corrected bill to read 8 photographs at \$6.00 instead of 13 at \$9.75. We will pay this bill early next week.

Will you send us the three photographs at \$.90 each which Miss Holmes selected

- 1-- Raphaelle Peale
- 2-- Pickett
- 3-- Hicks (?) Picture of 2 little girls  
(reproduced in N.Y. Times)

Thanking you for allowing us to make this exchange,

I am

Sincerely yours,

*Ethelwyn Manning*

(Miss) Ethelwyn Manning,  
Librarian

EM/KOB

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SARAH LAWRENCE COLLEGE  
BRONXVILLE, NEW YORK

DEPARTMENT OF ART

TELEPHONE  
BRONXVILLE 0700

October 21, 1931

Museum of American Folk Art  
Downtown Gallery, Inc.  
113 West 13th Street  
New York City

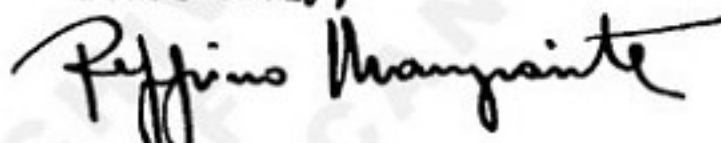
Dear Sirs:

Recent announcements about the opening of the new Gallery of American Folk Art have interested us so much that we have since been discussing the possibility of securing an exhibition of paintings and other articles executed by early Americans. An exhibition of this type at Sarah Lawrence College would be opportune at the time when the students are making a special study of early American life.

Could you let us know whether or not it is possible for us to secure such an exhibition? We will be very glad to pay for the transportation and insurance for each individual article.

Trusting to hear from you at your earliest convenience, I am

Yours truly,



Peppino Mangravite

PM:F



2 Bank Street - Cambridge -  
21 October, 1931.

Dear Mrs. Halpert -

The picture went to you yesterday - Tuesday morning - by the Dick Trucking people, and should have reached you by this time. I parted from them with a real pang, but it's good discipline for me to wake these ties of Property! And I am very happy to know that this ultimate destination will be in surroundings of which you & Mr. Cabell approve so heartily!

I can't tell you how delighted I am with your enthusiasm and appreciation - what real

pleasure you gave me, not only with the pictures, but with your friendliness and personal association, which I hope will continue quite independent of any "business relation".

I will let you know, of course, of any real treasure I get hold of; and if I come down to New York in November, I will bring some things for you to see. One I don't think I put away, which I completely forgot - a New England Marriage & Birth Register, most unusual, very interesting & decorative, and of course a real prize as a different feature in a collection of Deloche.

I think I didn't settle on my price for the Walter Scott pair of Deloche. What do you think you could get for them? I really need to sell them, for I have tied up too much money in them. Do you think \$250 would be a more realizable price? I could stand a loss, because of selling the other things.

Best wishes to you in your undertaking! I am glad we have found each other, and I feel sure we are doing a big work for the future in establishing these proofs of American reputation.



in the new world of Communism  
and Industrial Warship.

Cordially & faithfully yours -  
Lothal Carlton Wild

(Mrs. G. H. Wild)

DOUTHITT GALLERY  
587 FIFTH AVENUE  
AT 48TH STREET  
TELEPHONE VOLUNTEER 8-0848  
NEW YORK

Downtown Gallery Inc.-  
113 West 13<sup>th</sup> St.-

10/22/31

Dear Madam:-

We have acquired several very  
quaint American portraits that might  
appeal to you -

If you would drop by our  
rooms we will gladly show you these -

Respectfully

J. T. Douthitt Jr.

PURCHASING AGENT  
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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



WRITING ROOM  
OLD COLONY TRUST COMPANY  
222 BOYLSTON ST., BOSTON

213 and Street - Cambridge -  
Monday - 22 October.

Dear Mrs. Halpert -

There is just a chance in a hundred that I may dine down to New York next Monday with my niece - for two days. If I do, shall I bring the red portrait? Is there possibility of your collector's being in town to see it? If I do come, I'll telegraph you, as I want to see you and your gallery (if you will let me!) and to show you two or three lovely things that have turned up just

your day & today. I never had thought came,  
in business! Suppose you write me  
at once, I prefer I believe, if there is  
the time of your collection being  
about - then I will know whether to  
bring to add patient if I do come.  
But it's all in the air - and  
don't expect me unless you hear.  
Very / and cordially -

Isabel Cushman Wade

(Mrs. M. H. Wade)



October 23, 1931

Mr. Harry Dupont  
280 Park Avenue  
New York, N. Y.

Dear Mr. Dupont:

For some time past we have been collecting important examples of early American paintings and sculpture, and now have a comprehensive collection on hand.

Knowing of your interest in the early American arts, it occurred to me to write to you about our collection. Although our method of selection in acquiring the works of art is based entirely on the aesthetic value of the picture or sculpture, we have a good many items which have in addition a historical interest.

Included in the collection are paintings in oil, in water color, paintings on velvet, Pennsylvania Dutch fractur, Pennsylvania Dutch carvings (including work by Shinnel), Figure Heads, New England carvings (including work by Delany), Pennsylvania Dutch Iron Stove plates, a large group of weather vanes (including the famous Locomotive), and a large group of chalkware from Pennsylvania and from Oldboro, Maine.

I shall be glad to show you some of these items which may interest you particularly. Would you let me know when you can arrange to come in. I look forward to the pleasure of meeting you soon.

Sincerely yours

Director

Edith Gregor Halpert  
la.

October 23, 1931

Mrs. Isabel Carleton Wilde  
2 Bond Street  
Cambridge, Mass.

Dear Mrs. Wilde:

I want to advise you that the pictures arrived safely and that I am perfectly delighted with them. It is such a treat to be able to find so many consistently fine examples and I must congratulate you for your remarkable discrimination.

I expect the client during the next few days and should be delighted to have the old portrait to show him and I also look forward to seeing the other items which you picked up since our visit.

Mr. Cahill and I are still talking about the day we spent with you and your husband. It was a great treat and we enjoyed every moment of it.

I do hope that you decide to come to New York next week. It will be a pleasure to see you again.

Sincerely yours

Director

Edith Gregor Halpert  
la.



Woburn, Mass -  
Oct. 24 - 1931

Downtown Gallery -  
113 West 13<sup>th</sup> St.,  
New York City -

Dear Sirs:-

I have several American  
primitives for sale and would  
send them to you for your  
inspection if you are interested.

One is of an old lady with  
a cap and kerchief - on an  
old canvass about 20x26. On the  
back is written Mrs P. Cookman  
Boston, Mass. 1825 - Elsie Hallorwell  
of Hallorwell, Maine.

I have another one about the  
same size of a young woman

Painted on a wooden panel  
low neck - light blue dress - dark  
hair, two long curls on either  
side of face - dark eyes - came  
from Salem, Mass.

I have found and sold a  
number of these old privations  
and if you care to buy any  
more would be glad to send  
you a few for examination -

Very sincerely -

Sarah B. Howard

45- Franklin St.,

Woburn, Mass.



2 Bond Street - Cambridge - Mass.

25 October, 1931.

Dear Mrs. Halpert -

I am not coming to New York  
after all - at least, not just now. I  
find I am able to make the trip  
a bit later. I will telegraph you. But  
I shall not be able to show your  
collection the art picture this week.  
The photographs will probably give  
me a very good idea of it. If  
I do not come down within a week  
or two, would you like me to send  
for your approval some of my new  
acquisitions? May I have  
the check for the pictures? I have  
a lot of bills coming due

picture, and I find myself hard  
put to it for ready cash!  
I am pretty hurriedly, but  
with sincerest best wishes!

Cordially yours—

Isabel Guletskaya

(Mrs. H. H. Hilde)

October 27, 1931

AFA

Dear Mrs. McKinley:

Please forgive me for not having written to you sooner, but our plans have been changed since my visit with you and we have actually opened the gallery of the early American works.

We now have several hundred items, some of which I am sure will be of interest to you. I hope that you will find time to drop in soon. Will you telephone me before coming so that I may be sure to be here to receive you.

I look forward to seeing you soon.

Sincerely yours

Director

Edith Gregor Halpert  
la.



October 28, 1931

Mr. Fiske Kimball, Director  
Pennsylvania Museum of Art  
"The Hills" Fairmount Park  
Philadelphia, Pennsylvania

Dear Mr. Kimball:

We have recently opened a gallery in which we are showing early American art.

In this collection are paintings in oil, water color, pastel; paintings on velvet, on glass etc, dating from 1790 to 1850. We have some remarkable examples by unknown painters, as well as a few by artists whose names are recorded.

In addition we have early carvings, leather vases, Pennsylvania Dutch stove plates and many other objects which show the development of the arts during the early stages.

Several Pennsylvania collectors and artists suggested that I call your attention to this material and I should very much like to show you our paintings and sculpture. Would you please let me know when you can arrange to drop in.

I look forward to meeting you soon.

Sincerely yours

Edith Gregor Halpert  
la.

Director

October 29, 1931

Mrs. Sarah B. Howard  
45 Vinton Street  
Belrose, Massachusetts

Dear Mrs. Howard :

If you will send us the two paintings referred to in your letter of October 24th, we shall be glad to consider them, and if you have additional paintings of the same type, you might include those as well.

In sending the pictures to us, will you please give us the lowest possible price, so that we can make an immediate decision.

Sincerely yours

Director

Edith Gregor Halpert  
la.

October 29, 1931

Mrs Isabel Carleton Wilde  
2 Bond Street  
Cambridge, Massachusetts

Dear Mrs. Wilde:

I am so sorry that you are not coming to New York next week. It would have been so nice to see you again.

A check for the last purchase is enclosed. If you can arrange to do so, would you please send us the additional items which you have just acquired. I hope to be able to do something with them. And when you come to New York I hope you can manage to have the Child's portrait with you.

Sincerely yours

Director

Edith Gregor Halpert  
la.



October 30, 1931

Mrs. John P. Miller  
126 High Street  
Carlisle, Pennsylvania

Dear Mrs. Miller:

As we are not planning to be in your part of the country for some time, perhaps you can arrange to send us the bird of Parrot mentioned in your recent letter on approval.

Sincerely yours

Edith Gregor Halpert  
la.

Director



# Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE  
(900 BLOCK NORTH)

—Chicago Oct. 31-1931

My dear Mrs. Happort

Arrived in Chicago last night - To my regret I found no letter from you nor had any correspondence been forwarded to me from Los Angeles. I had written you twice to inquire definitely about the Per Krogh painting.

I can now draw but one conclusion and send it as I report it - I will now drop all further reference to that picture.

A man embarrassed financially as I am & done ten for ten years - absolutely has no right to dally with art. So I might just as well be kicked out of the game as to step out voluntarily. Either way it comes to the same thing - and I can better cut him in the mad turmoil.

I appreciate all your past and many questions to me - In return I have done my best to be a satisfactory client. This Per Krogh deal has been unfortunate from the beginning and for all concerned -

Yours respectfully,  
Preston Harrison

20 West Street - Cambridge - Mass.  
1 November, 1931

My dear Mrs. Halpert -

Thank you so much for your check which I received on Friday - and for all the kind words about my pictures! I am sure definitely that Deball will be in New York this week, as Mr. Hyde is having another of those little European vacations that seem to be a part of the Capitalistic system - and we are utilizing every spare minute to work on our little farm in the country. Such are the uses of adversity! So I am sending you a lot of pictures - by Parcel Post. One is the Velvet Family Portrait I wrote you about. Another is the Velvet Girl with Lamb, which I'm bringing you here, the Embroidery is perhaps a bit out of our line, but it is such a beauty, so simple and stark and



abstract in design, and provide in its technique, with the early dates - that I think it worthy of a Del Bruntine Collection.

The little portrait is a find, I believe. Prior, 1829, dates it convincingly - and the artist's signature is a new and valuable touch. I'm sure you will love the little girl her self! I have a new nice frame for her, which I will send you by a little later - a small Stuart frame, which I'm including with the picture. The price for the lot is \$250. There should be nine items in the package.

When I come, I will bring the old portrait and a few others that are framed & framed. I hope this should be at the farm, starting by fire light - just starting to leave. I hope to see you.

Woburn, Mass -

Nov. 2 - 1931

American Folk Art Gallery -  
113 West 13<sup>th</sup> St.,  
New York City -

Edith L. Halpert, (director):

Dear Miss Halpert: -

I am sending you to-  
day by express prepaid, seven  
pictures, for your examination.

I am inclosing prices + list:

Most sincerely -

Sarah B. Howard

45 Clinton St.,

Woburn,

Mass.

November 3, 1931

AFA

Mrs. Bertha B. Hamby  
224 Waterman Street  
Providence, R. I.

Dear Mrs. Hamby:

Thank you for advising me regarding the portraits you have. They seem very interesting, but for the time being we are not in a position to make any further purchases.

Perhaps within the next two weeks or so I shall communicate with you again.

Sincerely yours

Director

Edith Gregor Halpert  
la.



November 3, 1931

Mr. Preston Harrison  
Hotel Knickerbocker  
Walton Place at Michigan Avenue  
Chicago, Illinois

Dear Mr. Harrison

I am so sorry that my letter dated October 20th did not reach you. It was sent to the Hotel Knickerbocker in Chicago and perhaps was forwarded to Los Angeles since you were not in Chicago when the letter arrived.

Although the letter has probably reached you by this time, I am enclosing a copy. This I am sure will clear up the matter completely. As I explained to you previously, I have been ill again and was obliged to hold up all my correspondence. I hope you understand that it was not negligence on my part.

I am planning to leave for Chicago -- this time definitely -- next Wednesday November 11th, arriving in your wicked city on the 12th. I shall remain until Saturday or Sunday as I must return to prepare for the Charles Sheeler show which opens the following week. Naturally, I hope to see you when in Chicago. I look forward to meeting you again.

Sincerely yours

Director

Edith Gregor Malpert  
la.

OBJECTS OF ART

OLD AND MODERN PAINTINGS

**VICTOR D. SPARK**

INTERIOR DECORATOR

122 EAST FIFTY-SEVENTH STREET  
NEW YORK CITY

PHONE: WICKERSHAM 2-8293

Nov. 5/31.

My dear Mrs. Halpert,

I thank you very  
much for your check of \$50.00 in  
payment of American Primitive.

I hope you had  
some success with the American  
portrait of Mallon Steller son.

With best wishes for a  
successful season, I am

Sincerely yours,

Victor Spark.

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# Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE  
(900 BLOCK NORTH)

-Chicago- November 6, 1931

My Dear Mrs. Halpert-

Your letter of Nov. 3<sup>rd</sup> came to me as a distinct relief. To prove my sincerity I have enclosed a check of Fifty (\$50.00) Dollars as a deposit on the Per Ruby. And I will do my best to pay balance as fast as I can. but it may be very slow work if business has not picked up. To further prove my good faith I will call it quits & let you have both pictures and whatever money I may have paid up to such time - if I find I cannot make good. This of course would be a last resort measure and I really must see them that I will act in good faith always. You will know this - to say the least.

I will be in Chicago on November 11<sup>th</sup> (Wednesday) and all through the week until Sunday - I will see you & I hope you will allow me to be of service in every possible manner. The conditions that you are in.

I go to Campio International over Thanksgiving week end. I want to see it & will be able to do nothing in Chicago during the holiday week.

You are right about Boris Deutch. He is capable but not creative. I have heard of his things recently when he invited me to visit him. I do not see any of his work. But he is a fine chap.





# Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE  
(900 BLOCK NORTH)

-Chicago-

I noticed a tendency in his part to copy  
Maxie Stone. You must realize Bill Hamilton  
has a big American group in Los Angeles Museum  
and Spider. Stone, M. Lee are largely in evidence.  
He is financially up against Hamilton I mean  
but Deutsch can be included all that. As I  
could see Picasso, Lezanne & Co & those others in the  
work of Doni Deutsch.

Hansen - is a not just that in  
many men? Take Spider - you can see Maxie,  
Revoir, Abram and his group.

I just haven't this - you would enhance  
the glorification for Deutsch - the kind of job with your  
scheme.

It means nothing to me - I spoke to  
him about you & promised to write. In fact I will  
sign for him for Zipporah's Foundation - He wants to  
study Primitive & I think my American group men  
need such a field if he can get it.

I have seen some Alexander Bruck  
work. He is a fine artist more than just good.

Some day I will want a Walter Color - My notes  
cannot always be better - My taxes must come down  
some day. Yours truly, Foster Harrison

Welles, Mass -

Nov. 6 - 1931

American Folk Art Gallery -  
113 West 13<sup>th</sup> St. N. Y.

Dear Mrs. Halpert:-

The box of pictures  
came back yesterday, con-  
taining all but one, the  
primitive of the girl in  
blue dress, on the wooden  
panel. Which I presume  
you are keeping, the price  
of that one is \$15.00

I really am not surprised  
that you did not like the  
pictures for I did not con-  
sider them really primitive  
but they were all I happened  
to have on hand at the

time, and of course one  
never can tell you might  
have liked some that  
I did not care for.

I have had some very  
good ones this last summer  
sold 56 in all to one  
collector, but they are  
getting scarce & hard  
to find.

If I should be so fortu-  
nate as to make any  
good finds I could let  
you know.

Hoping to hear from you

Most sincerely

Sarah B. Howard

45-8 Irving St.,

Melrose

Mass.



TELEPHONE HAYMARKET 3232

**J. GROSSMAN**  
EARLY AMERICAN  
ANTIQUES

51 CHARLES ST., BOSTON, MASS.

November 7, 1931.

Miss Edith Gregor Halpert,  
113 West 13th Street,  
New York, New York.

Dear Miss Halpert:-

When you were in my shop some time ago you asked me to let you know when I had some fine silk pictures. I have just purchased two of the finest pairs that I have ever seen and I am quite sure you will be interested.

Pair No. 1	Una and the Lion Psyche at the Bath	23 in. by 18½
Pair No. 2	Floral Design	18 in. by 14

These pictures are in the finest condition, have the most beautiful colors, and are all framed with the black painted glass.

Kindly let me know if you are interested in buying these pictures.

Yours truly,

*J. Grossman*

RECEIVED TRUSTEE APPRAISER

TELEPHONE TUCKER 4188

CRULES R. CHEEK

619 H. W. HELLMAN BUILDING  
SPRING STREET AT FOURTH  
LOS ANGELES, CALIF.

RE: Braxton Galleries, Ltd.

BANKRUPT

November 9,

1  
9  
3  
1

The Downtown Gallery  
113 West 13 Street  
New York City  
New York

Attention Edith G. Halpert:

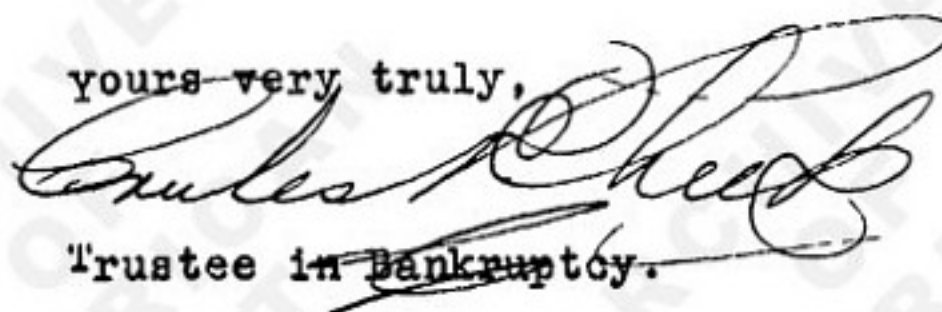
Dear Madam:

This will acknowledge receipt of your recent communication in regards to certain merchandise sent the above mentioned Bankrupt concern on consignment.

Please note that it will be necessary for your concern to file a petition for reclamation with the your invoices and proofs, with the Honorable James L. Irwin, Referee in Bankruptcy, 834 H. W. Hellman Building, Los Angeles, California.

Any further indebtedness of said Bankrupt concern to your company will have to go through legal procedure by filing a proof of unsecured claim with the above mentioned Referee in Bankruptcy.

yours very truly,



Trustee in Bankruptcy.

C  
R  
C  
:  
C

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November 9, 1931

AFN  
Mr. W. W. Creamer  
Reed Mansion  
Waldoboro, Maine

Dear Mr. Creamer:

As I am leaving town for two or three weeks, it would not be advisable to send us new objects on approval until my return.

I shall communicate with you later as it would be interesting to get an additional group from you.

Sincerely yours

With Gregor Halpert  
Director  
12.



November 9, 1931

Mrs. Sarah B. Howard  
45 Vinton Street  
Melrose, Massachusetts

Dear Mrs. Howard:

I received your acknowledgment of the pictures returned to you a short time ago.

None of the pictures were of the character of painting we are collecting and therefore we were obliged to send them back to you. Through an error, the girl in blue dress was omitted. This is now being sent to you.

If at some future date you get a group of much earlier material, preferably paintings of children, or still life painted on velvet, please communicate with us.

Your courtesy in the matter is greatly appreciated.

Sincerely yours

Director

Edith Gregor Halpert  
L.A.

November 9, 1931

Mr. Russell A. Plimpton, Director  
The Minneapolis Institute of Arts  
2015 Stevens Avenue  
Minneapolis, Minnesota

Dear Mr. Plimpton:

Under separate cover I am sending you a photograph of the painting by Raphaelle Peale. The dimensions are listed on the photograph.

It is very difficult to judge a picture from the photograph, as the subtle quality and the fine intermediary tones are lost completely in reproductions. I shall be glad to send this picture to you on approval. We are planning to exhibit it together with some of our other outstanding examples in a special exhibition to be held the latter part of December.

It would be a great acquisition for any museum as it not only represents the early period of American painting, but also shows that abstraction in painting was not unknown as far back as 1823. This picture has been compared with the work of Pierre Roy, a Frenchman who had an exhibition at the Bruwer gallery last year and who had the benefit of all the experimentation done during the past one hundred years since the Peale was painted.

I hope to hear from you soon.

Sincerely yours

Director

Edith Gregor Halpert  
la.



2 Bnd Street - Cambridge - Mass.  
Monday - 9 November.

Dear Mrs. Sulzberg -

Thank you so much for your telegram.  
I put off making my reservations until  
I heard from you, as I am coming  
especially to see you and to bring the por-  
trait with me. I don't know now whether  
I will take Philadelphia and my daughter  
by New York, or afterwards as I had  
planned; but in any case I shall be in  
New York by Monday for a few days. If  
you please change, please telegraph me  
here, so that I can adapt my plans.

Meanwhile, can you let me know  
if you are keeping the lot of pictures  
sent you one a week ago - and if you  
received them safely? If you are not  
keeping them, I want to make other ar-  
rangements about them. And if you do  
want them, can you let me have a small  
check on account? I hate to seem so  
mercenary! But I am hard hit financially -



cially just now, and I need to cash in  
on my reserves! But if it isn't convenient,  
don't worry about it!

Best wishes for a good time in Chicago —  
a most interesting city. I've always found it!  
And I look forward to seeing you on  
Monday 16 November, or as soon afterwards  
as possible.

Sincerely yours —

Paul Gutzwiller

(Mrs. G. H. Gutzwiller)

November 10, 1931

Dr. B. D. Saklatwalla  
14 Creighton Avenue  
Craiton, Pennsylvania

Dear Dr. Saklatwalla:

There has been so much opposition about my flying trip by way of Pittsburgh and there is so little argument that I can offer in my fragile condition, that I have changed my plans to flying by way of Cleveland, thus avoiding the dangerous pitfalls in your city and at the same time saving a hour. There is a very slight possibility that I shall stop off on Monday on my way back.

Mr. Jaoul was here yesterday and he told me that he had seen you. He had a very pleasant visit with you. I did not see the children, as we are having a difficult time with our own boys. As a matter of fact I thought to write to you to urge you to send me the "Duck decoy" both for your pleasure and for the pleasure of the museum. The price of the painting is \$400, but we shall be glad to offer you the large sum of \$100 on the condition of course, which I hope to sell to the Otto, in spite of the fact that I am definitely divided that no more can be made of it. In the future time we do sell the drawing at a higher price, an additional allowance will be made then.

Since Barnardine's work has fallen so low, I am going to exercise my (?) salesmanship in person, and am resorting to it by writing.

If I do not see you next Sunday, I hope to see you on the following Wednesday. By that time my apartment will be normal again and I hope that you will come for dinner. Please let me know.

Sincerely yours

Director

Edith Gregor Halpert  
la.

P.S. Under separate cover you will receive an invitation to a tea we are giving for Charles Sheeler's exhibition opening on Wednesday afternoon. Can you get in in time for that?

## The Christian Science Monitor

Published by The Christian Science Publishing Society  
107 Falmouth Street, Boston, Massachusetts

EDITORIAL DEPARTMENT

November 14, 1931

Mrs. Halpert  
American Folk Art Gallery  
113 West 13th Street  
New York, N. Y.

Dear Mrs. Halpert:

Thank you for sending photographs of some of your primitive paintings. The one of these which portrays two little girls I am keeping for use later, while three others are being returned as not of sufficient interest.

I remember that you preferred to have nothing published at present about some of these old paintings. As they included some which I liked best, it may be better to wait for a little until you can release those also for publication.

Sincerely yours,



Carl Greenleaf Beede, Editor  
Antiques and Interior Decoration

CGB:fe

POL  
AFA



10 WEST FIFTY-FOURTH STREET  
NEW YORK CITY

November 18th./31

Dear Mrs. Halpert:-

Mrs. Eddy at the Riverside Church is getting up a little book for Mrs. Rockefeller's Christmas to contain a word or two from each one of the people who is working in a way under her or for her, as a word of appreciation for our Silent Partner. Your name is included on the list. Mrs Eddy hopes you will be willing to join the group.

She is very desirous of having two or three rough sketches- one of the church tower, one of the National Board building, and one of Number Ten, very simple little drawings, and she wondered if one of the artists whom Mrs. Rockefeller has helped would be willing to contribute this as an expression of appreciation. Do you think there is one who would? If so, I would have Mrs. Eddy get in touch with you. She is anxious to get the whole thing started very soon as the time is short.

Cordially,

*Anna L. Kelly.*

November 19, 1931

Mrs. Sarah B. Howard  
45 Vinton Street  
Melrose, Massachusetts

Dear Mrs. Howard:

I am so sorry that the painting arrived in such bad condition. The express receipt is enclosed and I hope that you can collect the full sum and it. It is fortunate that the insurance valuation is so much higher than the price given. It will make it very easy to make an immediate settlement.

Please let me know how you manage.

Sincerely yours

Edith Gregor Halpert, Director  
la.

THE MINNEAPOLIS INSTITUTE OF ARTS  
MINNEAPOLIS, MINNESOTA

OFFICE OF THE DIRECTOR  
November 19, 1931.

Dear Miss Halpert:-

Thank you for sending a  
photograph of the Raphaelle Peale.

I wonder if you would let  
me have the price you are asking for it as I  
requested in an earlier letter. I could then  
let you know whether it would be advisable  
to recommend it to our Purchasing Committee  
or not.

Sincerely,

*Ralph H. Patton*

Director.

Miss Edith Gregor Halpert  
American Folk Art Gallery  
113 West 13th Street  
New York City



**GINSBURG & LEVY, Inc.**

THE COLONY SHOPS

815 MADISON AVENUE, NEW YORK CITY

Telephone *RAnclander 1352* : Cable *Ginslevy New York*

*American & English Antiques*

November 23, 1931

Miss Halpert  
Downtown Gallery Inc.  
113 East 13th St.  
New York, N. Y.

Dear Madam:

We have been informed by Mr. Albert Duveen that you have decided to keep the pair of carved wood pheasants sent you on memorandum.

May we have your confirmation for same.

Yours very truly,

GINSBURG & LEVY, INC.

Per

*E. Simpson*

ES:BL

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*The Magazine*

# ANTIQUES

468 FOURTH AVENUE  
NEW YORK, N. Y.

November 25  
1931

My dear Mrs. Halpert:

I am sending you under separate cover a copy of ANTIQUES for September of this year, with an article on so-called theorem painting, of which you have a number of examples. The material may help you to elucidate the technique of these works.

The dealer who has one of these paintings representing Nebuchadnezzar and the writing on the wall is Mrs. Sarah Benham, 42 West 58 Street, New York. I have seen more opulent representations of the orgies of Babylon in its prime, but the thing is amusing.

Concerning Raphael Peale, I find very little material. Dunlap states that he was born in 1774 and died in 1825. Raphael painted portraits in oil and miniatures, but excelled more in compositions in still life. He may perhaps be considered the first, in point of time, to have adopted this branch of painting in America. Gout is said to have been the malady which carried him into eternity. Perhaps he was a genial limner.

Sincerely yours,

*Homer Eaton Keyes*  
Homer Eaton Keyes  
Editor

hek w

Mrs. Edith G. Halpert  
Downtown Galleries  
113 West 13 Street  
New York City

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*Fifth Avenue Protective Ass'n*

*Incorporated*

*220 Fifth Avenue  
New York*

*Telephones 4370  
4371  
4372 Ashland  
4373  
4374*

Nov. 25, 1931.

Gentlemen:- IN RE: BRAXTON GALLERIES, LOS ANGELES, CAL.

You are a creditor in the above matter. Mr. Braxton of California has been in to see us regarding the insurance matter as well as consigned merchandise and in order that we go into this thoroughly, will you kindly attend a meeting to be held at the Breakfast Club, Delmonico Hotel, 59th St., & Park Av., at 3 P. M. Friday afternoon.

It is necessary that you attend as Mr. Braxton wishes your cooperation.

Yours very truly,

FIFTH AVENUE PROTECTIVE ASS'N

*Nat Ottensoser*

NAT OTTENSOSER  
General Manager

NO:MB



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Hollywood Storage Company

PROTECTOR OF HOUSEHOLD TREASURES

1025 NORTH HIGHLAND AVENUE

PHONE GRANITE 1161

Hollywood, California

November 25, 1931.

Our Lot #12094

Downtown Gallery,  
113 W. 13th St.,  
New York City, New York.

Gentlemen:

In reply to your communication of November 19th instructing us to make shipment of the goods held in storage for your account, we wish to advise it will be impossible for us to comply with your request until such time as you secure a written release from the trustee in bankruptcy for Henry Braxton.

We are in receipt of a letter from Mr. Braxton advising he is now located in New York City, and we would suggest that you communicate with him at 341 W. 38th St., your City.

Immediately on receipt of written release, Warehouse Receipt No. 12094, and remittance to cover charges now due together with the attached Shipping Order completely filled out and signed, we shall be glad to forward your goods to New York.

Very truly yours,

HOLLYWOOD STORAGE COMPANY

  
Benj. W. Selby, Manager.

BWS:B

Pittsburg - Nov. 29 - 1931

My dear Mrs. Halpert

after a strenuous two days at the Carnegie I am leaving on a late train to night for Chicago. I was too curious to see the International not to make the trip and I am not sorry although pretty as always - I have quite felt afraid for any of the large exhibitions.

I was particularly anxious to have a glimpse at the new Per Krogher here. They are fine examples and I am quite convinced that he is quite an artist.

Which reminds me - I do hope you will not fail soon to stop by Per Krogher & me to see the new Museum - all charges to be prepaid - and I will receipt the museum for inform me of same. I am enclosing my second payment - leaving a small check book in my suit case - thus reducing the amount still due for the three hundred and thirty five (\$325.00) Duller - I will do my best to make it thirty five (\$35.00) Dollars a month - but you may be sure that if I can exceed the same - I will do so whenever possible.

Anybody who tells you that the foreign section is weak this year is just "off his nut" - No French is right up to grade - the German is excellent and some of the balance have high spots. As for American - it is as usual terribly uneven - I found many of our artists most interesting & well represented - Alexander Brook, Morris Kantor, Ernest Sime, Dean Cullen - Charles Wheeler, Newton Hartley, Stuart Davis, Joseph Pullet, Katherine Schmidt, Kuniyoshi, Stefan Hirsch, and Dorothy Vernon - all excellent - I was less impressed this year than usually by Max Weber and Kufich. The latter is primarily by a formula whereas the other men are making strides ahead.

Of course I only look this year as I simply cannot and dare not venture farther - You can address my receipts & keep about Per Krogher care Knickerbocker Hotel, Chicago. I am truly yours, Justin Harrison



**Fifth Avenue Protective Ass'n**

Incorporated

220 Fifth Avenue

New York

Telephones 4370  
4371  
4372 Ashland 4-  
4373  
4374

Nov. 30, 1931.

Downtown Galleries,  
113 W. 13th St.,  
New York City.

Gentlemen:

At a meeting of creditors who formerly had consigned merchandise at the Braxton Galleries, Hollywood, California, a number of the larger creditors were present, as well as Mr. Harry Braxton, personally, and a representative of this organization, representing a group of creditors.

The question of the easiest and most reasonable way that consigned merchandise could be restored to the rightful owners was taken up, and creditors authorized the Fifth Avenue Protective Association to get in touch with their attorneys in California to make one reclamation on behalf of all creditors, the cost to be pro-rated among the individual creditors.

Under this plan it will be most reasonable and if you do not care to lose your merchandise, we suggest that you send us duplicate bills in triplicate covering all merchandise on consignment and we will keep you informed of all that transpires.

It is necessary that you give this your immediate attention.

Yours very truly,

NO:HJ

FIFTH AVENUE PROTECTIVE ASS'N.

*Nat Ottensoser*

NAT OTTENSOSER  
General Manager.



10 WEST FIFTY-FOURTH STREET  
NEW YORK CITY

November 30th, 1931.

Dear Mrs. Halpert:-

Mr. Abbot of the Modern Museum said he would be very glad to make the little sketches of in the Christmas book. Thank you just the same. I don't know myself how much space we can have, but I hope to see the book within a few days with a few of the messages in it, and then can give you an idea. We shall have to hustle it thru, for some twenty six people are to write in it.

Mrs. Rockefeller returns from Providence on Friday afternoon.

Cordially,

*Anna S. Keely*

12/1931

HOOD HOUSE  
ORANGE COUNTY  
CHELSEA, VERMONT

Museum of Art Gallery.  
Dear Sir: I have several  
American primitives for  
there was once an old  
school of this art in  
this vicinity. Several are  
for sale. Would you  
be interested in them.  
Very truly  
(Mrs) Gail H. Helmer

December 1, 1931

Mr. Leroy Comp  
164 East Main Street  
Carlisle, Pennsylvania

Dear Mr. Comp:

Please forgive me for not having written to you sooner, but I have been so very much tied up that I have had no occasion to give thought to the matter.

I have since gone into it thoroughly and find that in view of the fact that we are not sure of getting any funds for some time to come, that we have to make a decision in the negative. Just as soon as conditions loosen up I shall communicate with you again. I might say that I am very much interested in your collection and am very eager to have it. On the other hand, I do not want to tie myself up in any way when I cannot see how I can carry through my responsibility.

Sincerely yours

Director

Edith Gregor Halpert  
la.



December 1, 1931

Mr. E. Simonson  
Ginsburg & Levy, Inc.  
815 Madison Avenue  
New York, N. Y.

Dear Mr. Simonson:

Enclosed you will find a purchase slip for the two carvings Mr. Duveen selected a short time ago.

We have decided to keep them and enclosed is our purchased slip.

Sincerely yours

Director

Edith Gregor Halpert  
la.

J. STANLEY LEE  
NEWTOWN, BUCKS COUNTY  
PENNSYLVANIA.

Dec. 1, 1931

Mr. Volger La Hill

Dear Sir:-

Re: Edward Hicks

Born Apr. 4, 1780 Died Aug. 23, 1849.

He was a descendant of Robert Hicks who landed at Plymouth, Mass. Nov. 11, 1621 on the ship "Fortune" which followed the "Mayflower."

If you will refer to a book printed in 1851 by Merrihue & Thompson, 607 Carter's Alley, Phila. and entitled, "Memoirs of the Life and Religious Labors of Edward Hicks, late of Newtown, Bucks County, Penn. and written by himself," you will undoubtedly find all of the information you want.

We had a coach painting shop in Newtown and painted hotel signs, bridge signs, etc in addition to his pictures.

The Practical Book of American Antiques by Eberline and Co. gives an account of his paintings although it is not correct as to the number of subjects. In addition to those mentioned he painted farm scenes, etc. etc.



Grave, one of which we have, and signs etc.

There is a story that he painted a sign for a hotel keeper in Lewtown showing the proprietor and his coach and four. When the sign was finished it showed the driver with his hat on crooked and looking very much the worse for wear. When the hotel proprietor saw the sign he said, "Any that man on the box looks as if he were drunk" at which Hicks replied, "Well there is usually that way and I wanted it to look natural." after a promise from the hotel man that he would try not to be so while driving his coach Hicks changed the sign for him.

He was a cousin of Thomas Hicks the portrait painter. Thomas worked for Edward as an apprentice at coach painting. He developed quite a lot of talent and studied in Europe as well as America. After he came from Europe he painted a portrait of Edward Hicks which is here in the family. We have several pieces of Thomas Hicks's work that he painted when about 14 years old.

If there is any other information you want you can write to Mrs. Lee's aunt, Miss Sarah Hicks



J. STANLEY LEE  
NEWTOWN, BUCKS COUNTY  
PENNSYLVANIA

Newtown, Pa. who lives in the house that  
was built by Edward Hicks, and I am sure  
he will be only too glad to give it to you.

You can get the book on Edward Hicks  
Memoirs at the Friends Library.

Trusting that the above is satisfactory

I am,

Sincerely

J. Stanley Lee

December 1, 1931

Mrs. Isabel Carleton Wilde  
2 Bond Street  
Cambridge, Massachusetts

Dear Mrs. Wilde:

Mr. Richard of *Formes* has asked me whether you have had an opportunity to do anything about the article on early American art, regarding which I spoke to you some time ago.

This French magazine is planning a special issue devoted entirely to early American paintings and sculpture and I suggested your name as one who knows more about the material than any one in this country. I think it would be a fine thing for every one concerned to have such an article written by you.

As Mr. Richard is getting up a list of the material to be used, I am very eager to give him the information. Would you please let me know.

Sincerely yours

Director

Edith Gregor Halpert  
ls.



December 3, 1931

Mr. Peyton Boswell, Editor  
The Art Digest  
116 East 59 Street  
New York, N. Y.

Dear Mr. Boswell:

The following is all the information I have on hand at present on Edward Hicks:

Born April 4, 1780; Died August 29, 1849.

Edward is the descendant of Robert Hicks who landed at Plymouth, Mass. November 11, 1621 on the ship "Fortune" which followed the "Mayflower".

A book was published by Levi H. Thompson of Philadelphia called "Memoirs of the Life and Religious Labors of Edward Hicks" late of Newtown, Pennsylvania. It was written by Hicks and published in 1851 and has a great deal of interesting information. I haven't a copy of the book here and therefore can not send it to you.

Hicks had a coach painted on shop signs, painted hotel signs etc, and later the easel pictures, most of which were based on a few subjects: the Grave of William Penn, his treaty with the Indians; the signing of the Declaration of Independence and the Peaceable Kingdom. I have a picture of the latter to which Hicks gave the following quaint title: "The Peaceable Kingdom -- an illustration of the 11th chapter of Isaiah embracing all the animals therein mentioned in the foreground and in the distance. William Penn Treating with the Indians".

There is an amusing anecdote about Hicks: he painted a sign for a hotel keeper in the town showing the proprietor and his coach and four. When the sign was finished it showed the driver with his hat on crooked and looking very much the worse for wear. When the hotel proprietor saw the sign he said "By, that man on the box looks as if he were drunk". At which Hicks replied, "Well that is usually that way and I wanted it to look natural". After a promise from the hotel man that he would try not to be so while driving, his coach Hicks changed the sign for him.

As I mentioned previously, Hicks was a Quaker Minister who travelled through Pennsylvania and New Jersey and preached. During his free time he earned a living by painting signs and coaches.

I understand that a copy of the book on Edward Hicks can be obtained at the Friends Library.

Sincerely yours



December 4, 1931

Mr. Preston Harrison  
Hotel Knickerbocker  
Walton Place at Michigan  
Chicago, Illinois

Dear Mr. Harrison:

This is to acknowledge receipt of your check for \$55 to be applied against the purchase of the Per Krohg. The painting was shipped to you care of the Los Angeles Museum on November 25th and a bill for the transportation charges is enclosed.

It could have been just interesting for you to visit the Carnegie International. I had hoped to do likewise, but could not manage it in these difficult and busy times.

The reason that everyone talks of the American section particularly, I believe, is due to the fact that with the prejudiced approach to American art in the past, no one realized the importance of the section. Furthermore, there were so many mediocre works that the impression as a whole was never favorable. However, in the past few years there has been a definite change; fewer of the lesser painters have been represented and one of the better painters. I still look forward to an exhibition which will only have the better painters, not necessarily of one school or want would be my personal choice or any other one dealer's personal choice, but a representative group of the outstanding men in each of the modern galleries. As a matter of fact I have just received word from Mr. H. Gaudin that he and Mr. Balken are coming to town shortly to select such an exhibition from the dealers directly for an April showing. This is a time when dealers will have to be on the alert to really prove that they have the best men and the best examples. We are busy polishing up frames and making the pictures look most imposing.

Incidentally, I am working with one of the Chicago Galleries now, making plans for a very swell exhibition of a limited number of painters. I think Chicago should see American art at its best.

My very best regards.

Sincerely yours

Edith Gregor Halpert

Director

December 4, 1931

Mr. R. A. Plimpton, Director  
Minneapolis Institute of Arts  
Minneapolis, Minn.

Dear Mr. Plimpton:

Please forgive me for not having written to you sooner in reply to your letter asking the price of the Raphaelle Peale.

We have been so busy organizing our show of early American masterpieces by little known painters which opens on December 14th, that I have been obliged to hold up my correspondence.

This morning Mr. Keller, director of the Georges Petit Galleries in Paris, came in to see several of the paintings which we are planning to show and joined the group of enthusiasts of this picture. It has been compared with Chardin in painting quality, but of course the conception is so entirely American, in fact, puritan.

The price we planned to put on this picture was \$10,000, but in order to start moving such paintings into the American museums, shall set a price of \$6,000. for you.

If you are planning to be in New York before the first of January, I hope that you will come in to see the show which will include, with the Peale, several other remarkable examples.

Sincerely yours

Director

Edith Gregor Halpert  
la.



December 4, 1931

2100  
1400  
700  
1573  
787.50

Mr. R. Moore Price  
New Hope  
Pennsylvania

Dear Mr. Price:

Some time ago I advised Mr. Cahill that I had a client to whom the painting by Joseph Rickett could be sold for \$2000. Unfortunately it is now known that the two previous pictures by the same artist have been sold for \$750 apiece, which makes it very difficult for us to ask a high price for the "Anchester Valley". However, I feel certain that the client referred to will pay \$2000.

Before actually closing the sale I want to make certain that you understand the arrangement: The Downtown Gallery will charge a commission of 25% for making the sale to its client, leaving a total of \$1500 net to be divided between you and Mr. Cahill. Thus you will receive \$750, giving you a clear profit of \$500.

Under the conditions such as they are, there seems to be very little possibility of doing better than \$2000 now or later. Sales have dropped so low that it would be most advisable to sell the picture at once as all the profits involved is a very good one. Of course if conditions were better, or were likely to improve it might be wise to hold the picture for another year or so. This is my estimation would be taking a good risk and although I shall abide by your judgment entirely, I urge that you decide to make the sale at once.

Regarding the religious painting, we can arrange to pay your consignee \$100 and a profit of the same amount to you. If that is satisfactory, we shall send you a purchase slip for \$200 in the hope of selling the picture some time in the future.

Can you also give us whatever information you have available about the latter canvas. Tell us if possible, when and by whom it was painted and where it was found. Also if you have additional data on Joseph Rickett, other than that he was a carpenter and painted only three pictures during his lifetime, we should appreciate it.

Many thanks.

Sincerely yours

Edith Gregor Dalpert

Director



2 Bond Street  
Cambridge-mass.  
5 D Decmber, 1931.

Dear Mrs. Hale Kent—  
about the article for Times.  
I remember you speaking to me about  
it, but I did not consider seriously  
undertaking it and supposed you had  
found someone else to do it. I wish  
I felt that I could do it! But I am  
utterly at sea as to the part of  
article wanted, and quite dubious as  
to my own abilities. If I were in  
New York, where I could consult you  
reasonably, or Mr. Richard, it might  
be different. Really don't  
read nearly as much about the  
material as people who have been

2 Bond Street  
Cambridge-Mass.  
5 D Decmber, 1931.

Dear Mrs. Halpert—

about the article for Forum.  
I remember your speaking to me about  
it, but I did not consider seriously  
undertaking it and supposed you had  
found someone else to do it. I wish  
I felt that I could do it! But I am  
utterly at sea as to the part of  
article wanted, and quite dubious as  
to my own abilities. If I were in  
New York, where I could consult you  
reasonably, or Mr. Richard, it might  
be different. Really don't  
know nearly as much about the  
material as people who have been



collecting in a larger way or seeing other collections. And I'm not a writer, you know! All I've done is to hunt up, run down and get together a lot of early pictures and incidentally have a good time at it! I could perhaps do a chatty, today-today-journal sort of article, if my own experiences, but that isn't what is wanted, I'm sure. And for the

next month I'm going to be awfully busy, with a little trip to New York, and Christmas vacation with my daughter coming home. So I shall not have quiet in leisure for contemplation.

Of course it seems to me that Mr. Salter is the person to write the article. As if you can't persuade him, what about Miss Robinson at Newark, who did write a good piece of work in the Catalog?

If you still feel that I should do something about it, tell me first what is wanted - illustrations? general background? aesthetic or popular descriptions? But I do think you'd be much better off to get someone else.

Are you opening the Early Americans, as you planned, in the fifteenth? I am planning to be there, and want to be sure the date is still heads. I understand that your collector is to see my old patient there and decide



whether he wants to buy it. (He  
ought to, if he realizes how fine and  
how rare it is!) And meantime,  
of course, I should rather other  
people would not feel it — I've  
told you what and how I feel about  
it!

May be able to bring you one or  
two recent and very good acqui-  
sitions when I come.

Cordially yours —

Isabel Cartier M. S. S.



# Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE  
(900 BLOCK NORTH)

-Chicago Dec 5-1931

My Dear Mrs. Helfert -

Glad to get your bill for rent I think  
the Ber Kroby will be on its way to California.

Mr. Harbo tells me that you showed it  
to him - He says it is a fine thing - so that please man  
I liked it when you showed it to me a year ago but  
I could not see my way at that time to keep it.

But I am for \$395.00 - which seems low  
with - I really hope I get to finance it in 1932 -

I leave Chicago Dec. 19th - have been  
asked to give a show (an exhibit) of Charif Ball in  
Dec. 19th because I owned 5 1909 (last Charif  
Ball & all previous years) - otherwise I would not be  
in my house.

The moment I reach Los Angeles - I  
will bring an entire French Valley - for first time  
we will display an entire group (31) of old paintings &  
just a few Water Colors - My plan is to alternate  
every 8 or 10 weeks continuously - So I wanted the  
Ber Kroby for that initial exhibition.

The moment I get out of my present financial  
mess - I will gladly resume an American Water Color collection.





# Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE  
(900 BLOCK NORTH)

-Chicago-

I have made big strikes in Chicago - in getting reductions  
in land valuations - increased by some owners in temporary  
control - almost ruined me. But if business picks up -  
lands will improve - or what with more income from  
my investments & less outlay in taxes - I can handle  
easier - naturally art will interest me even more.

When I read that Trustees would allow  
to Carnegie in 1932 - I understood why at once. I  
told them inside dope of Trustees' feeling toward  
exhibitions, especially prize winners in last 4 or 5 years.  
Then 1931 prize decisions simply ended the thing - justly so.

is it not - when I read prize asked  
& insurance demanded by artists - I just held up my  
hands - Mr. Warner - can't pay premium  
on millions of dollars insurance & service - the  
artists have gone "softy" - just soaked everybody - and  
the artists are sucking each other's thumbs - I'm say French  
dealers - I say with American painters - both of us  
are right.

If Whitney Gallery issues a catalogue or  
List of Exhibitors - please mail me a copy - as it is  
I got last art digest when I found a list reproduced -  
just artists' names of course.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.





# Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE  
(900 BLOCK NORTH)

-Chicago-

Mr. Whitney can put away with anything & his  
feature is magnificent. But I counted the 136 names  
of artists & 49 new painters I simply can't not do  
to force it - foolishly and Museum in California.  
I do not refer to the 46 Safflows as I am not posted.

For <sup>example</sup> just one instance - Jerome  
Blum - In 1914 I bought 2 most interesting Blums - I knew  
the & treasure them highly - in fact I sold them in a purely  
out of speculation way - But in 1920 I felt compelled to  
take the rest of my permanent Museum gallery - not  
because of art value - simply because Blum had gone to  
seed.

Since 1918 - I have removed 35 damaged  
paintings - the last examples of the man - simply I was  
tired about the man.

To-day I cannot see Bernard Tussaud & I  
am wondering about George C. Ault - known under my  
new arrangement. I am allowed to learn & experiment.

Had I donated all I ever owned - I could have  
had over 150 American examples.

I cannot understand Mr. Whitney including Terrell  
(a man) & ignoring Benson, a big man. He has no Karl Lindman,  
no Carrall, no Wasson, no Encke, no Kippins - no Melcher -  
no Tanner - no Luba - no Pop Art - no Homer - no Chase - no



# Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE  
(900 BLOCK NORTH)

-Chicago-

As however - some of America's real giants. Please do not  
think I am doing this. Whitney's selection - I feel sure  
no gift is brought for a trophy - as just think in.

To convince you I have been influenced by her list -  
I am happy to see her include Thirsk's Robert Rind - the  
one I believe is friend.

There is so much Hovey in N.Y. art  
circle - that I no longer even read art magazines & her  
newspapers. That's the use - opinions that mean serious  
little in final analysis.

It is not Redfield, kick at Schofield or  
Lyman - is so justified. I have long intended some day  
removing all these from our collection. But if Mrs. Whitney can  
demand Redfield - I can remove Lyman & Schofield - personal  
friends of mine - all of them.

Do not take trouble to reply to my mistakes.  
I simply get sick of the job - the rest of art - the wide  
corruption - the wide-reaching critics - the most able collectors &  
Trunkers - and most of all the artists who seem to have  
gone "jazz" - that I must let them go.

I will do my best to keep up. I am  
monthly payment on the Per Krogh - by which time I may be  
a very poor & your artist's & artist in general may have changed  
from the status I am kind of high finances put back in with  
your credit. I am sure.



December 7, 1931

Mrs. Isabel Carleton Wilde  
2 Bond Street  
Cambridge, Massachusetts

Dear Mrs. Wilde:

We are now making preparations for our forthcoming exhibition of the masterpieces of our early American paintings.

Will you please let me know what title you have for the painting of the child which we have here. Furthermore, I received word from our special collector stating that he would be in on Thursday of this week. He too is becoming worried about expenditures and I should like to set as low a price as possible on the picture. It is becoming more and more difficult to make sales. I do not have to tell you of the conditions and of the future possibilities. We are now trying to turn every thing we have into cash, as it seems to be the most advisable point of view to take. Will you please let me have the definite net price for the picture by return mail.

Have you thought any further regarding the article for the Magazine L'Esprit? Mr. Richard has called me about it several times and he wants to know whether he can depend on your article. I do wish that you would decide in the affirmative.

Sincerely yours

Director

Edith Gregor Halpert  
la.



Staunton Va.

Dec 8, 1931

Edith Ingolf Halpert  
New York.

Dear Mrs. Halpert: you were in my store last summer inquiring for old stove plates and fire backs.

I am enclosing the tracing of one I came across the other day. It is in splendid condition with out breaks or cracks.

The inscription is

D.S. Hughes

FOR NACE  
1771

The price crated \$25.00

If interested please advise as soon as convenient as another party is interested at \$20.00

Sincerely yours

P.C. Maulry

Staunton Va.

THE MINNEAPOLIS INSTITUTE OF ARTS  
MINNEAPOLIS, MINNESOTA

OFFICE OF THE DIRECTOR

December 8, 1931.

Dear Miss Halpert:-

Thank you for your kindness  
in giving me the price of the painting by  
Raphaelle Peale.

As we would not be interested  
in considering it at the price which you name, I  
am returning the photograph to you. If I should  
be in New York before the first of the year,  
I shall be glad to see your exhibition which sounds  
quite interesting.

With many thanks, I am

Sincerely,

*Rablinston*

Director.

Miss Edith Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

2 Bond Street -  
Cambridge - Massachusetts  
8 December, '901.

Dear Mrs. Halpert -

Our letter must have come.  
I write you that I thought I could  
not possibly do the article for  
Finch. I will talk it over with you  
in a few days, when I come to New York,  
but it doesn't look feasible to me.

About the child's portrait. I  
have no special name - how  
about child with Dog, artist the-  
Kenny? Or whatever you think best.  
As for price - of course I know  
general conditions - and particular  
one too! We are all at our wits'



ends, with frozen assets, nothing selling, business at a standstill - and the future unknown! I have said I planned not accept less than \$2000 for the picture; but as I told you in New York, I would sell it now for \$1500. Surely that is not an exorbitant price for a real master piece, which would be one of the stars of any collection. I will talk this over with you too - but I feel decidedly that I'd rather keep it for the future than let it go now at a lower price.

I am leaving here Thursday night, to be in New York on Friday, where I will see you - then on to Philadelphia for the week end with Frances, and back to N.Y. for your opening. Is it definitely set for Tuesday the fifteenth? If you have changed the date, please telegraph me at my expense immediately, so that I can rearrange my plans. Every minute is precious now, and I can be away from home only a few days, and I must be at your opening! Best wishes for you - and love say you too and in great anxiety and perplexity in this troublesome season!

Cordially yours -  
Isabel Corbellas Wade

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344 WEST 38th STREET NEW YORK CITY  
Phone BRyant 9-6647-8-9

December 9, 1931

GOTHAM LIFE herewith requests you to keep it advised of scheduled exhibitions at the American Folk Art Gallery.

Will you be good enough to add GOTHAM LIFE to your mailing list so that this publication may secure all press releases issued from your office.

Sincerely,

*Thane Carter*  
Editor

MC:DW



THE NEWARK MUSEUM  
NEWARK NEW JERSEY



ARTHUR F. EGNER, President  
LOUIS BAMBERGER, Vice-President  
J. H. BACHELLER, Vice-President  
FRANKLIN CONKLIN, JR., Vice-President  
LOUIS BAMBERGER, Treasurer  
BEATRICE WINNER, Secretary and Director  
ALICE W. KENDALL, Assistant Secretary  
and Assistant Director  
TELEPHONE MITCHELL 2-0011

December 10, 1931.

Mrs. Samuel Halpert,  
American Folk Art Gallery,  
113 West 13th St.,  
New York City.

My dear Mrs. Halpert:

It may be possible for the Museum to acquire some of the sculpture that is included in our American Folk Sculpture Exhibition. Could you tell me if the following items are for sale and what is the best price that can be made for the Museum?

Catalog

Loan No.

185	Stove plate	\$ 75-	3641.31	- 227	DB
132	Pigeon weather vane	1 80.	3644.31	208	DB
57	• Polychrome rooster	—	3779.31	208	DB
133	• Horse weather vane	—	3633.31	208	DB
58	• Horse, larger	—	3370.31	95	DB
"	✓ " " no tail 35	35.	3374.31		
139	Horse and sulky	—	3780.31		

We are also interested in the following items which came to us through you but which have an individual name. These undoubtedly are not for sale but I thought I would ask you for information in any case.

184	Stove plate	75.	3638.31	05	
142	Rooster weather vane	1 70.	3634.31		
147	Metal gray horse	1 70.	3645.31		

Yours truly,

Beatrice Winner

Director.



Dec. 11-31.

Edith G. Halpert

Dear Madam.

You will find enclosed <sup>2</sup> notes  
concerning a fine old piece of tapestry. This  
this fine old piece is owned here by a private  
family and has come down the line, was  
made about 1750 and shows the family  
straight down the line from what they  
tell me it was made here in this country.  
it is a most interesting old item, the price  
is \$60.00 the want \$30.00 and my commission  
is \$5.00. if you have an interested buyer, I should  
bring a good price, the work is very fine.

(over)

Understand, this is not in my possession.  
they have it, the owners, and will have  
to buy before it can be removed from  
the "Old Tom".

Per Trul  
C. M. Hefner  
376 So. 5th St.  
Reading Pa.



December 11, 1931

Mrs. John D. Rockefeller Jr.  
10 West 54 Street  
New York, N. Y.

Dear Mrs. Rockefeller:

The exhibition of "American Ancestors" opens to the public on Monday, and from the many telephone calls and letters we have received asking regarding the exhibition, we expect a tremendous interest. We have admitted several artists, among them Mr. Wheeler, Horach, Diene, Orozco and others and the enthusiasm is intense. The enclosed clipping (which incidentally is addressed to Apollonia Reile, care of The Downtown Gallery) shows that even the newspapers are taking up this "racket". Mr. Carlyle Barron, art critic of the Tribune wrote the article. Mr. J. Ell is in today and is planning a series of articles on the subject.

As it is announced that the pictures are for sale, I do hope that you can arrange to come tomorrow or Monday morning to see the pictures and make a decision regarding two or three pictures which you are considering.

Your "Blue Boy", the "Girl in White with a Cattle" and the quill drawing look magnificent in the show. I trust that you are pleased with your collection and with the fact that you made such a wonderful headstart, setting the fashion for the collectors who do not have the foresight nor the courage of their own convictions, and who will therefore have to be satisfied with the secondary examples in this limited field.

Sincerely yours

Director

Edith Gregor Halpert  
la.



December 14, 1931

Mr. Chas. M. Heffner  
346 So. 5th Street  
Reading, Pennsylvania

Dear Mr. Heffner:

Thank you for sending us the photograph, which I am returning to you.

We are concentrating more on paintings and carvings and are not as much interested in smaller things as we were formerly.

If you get any material in line with our requirements, please let me know.

Sincerely yours

Director

Edith Gregor Halpert  
la.

December 14, 1931

Mr. William C. Loring  
687 Boylston Street  
Boston, Massachusetts

Dear Mr. Loring:

Under separate cover we sent you a catalog of our present show. It is such a corking exhibition that I hope you will make a special effort to come down to see it. Furthermore, you once mentioned that some one in Boston would be interested in buying at a low price, some of the recent example in our collection. We are now ready to dispose of some, as we have decided definitely to concentrate on "masterpieces".

Do try to come in.

Sincerely yours

Director

dith Gregor Halpert  
la.

Dec. 16. 1931 -

GRACE FARRINGTON HOMSTED  
210 COYLE STREET  
PORTLAND, MAINE

Brown Iron Galleries -  
New York City -  
Gentlemen -

I have to sell for a  
friend of mine three  
portraits - 25 X 30 -

The sitters are  
Dr. John Hyde of



GRACE FARRINGTON HOMSTED  
210 COYLE STREET  
PORTLAND, MAINE

Freeport - Maine a very  
prominent physician -  
and member of the Maine  
Legislature in 1810 - his  
wife - and daughter -

They are all excellently  
printed by J. T. Kober  
1825 - Signed and dated.

GRACE FARRINGTON HOMSTED  
210 COYLE STREET  
PORTLAND, MAINE

The Wife has a filled  
bonnet - and would make  
splendid "Ancestress" -

I have to get 250  
for the three -

If you are interested  
I could send you photos -

Very Truly Yrs.

Grace F. Homsted

December 17, 1931

Mr. Carl Greenleaf Beede, Editor  
Antiques and Interior Decoration  
Christian Science Monitor  
107 Falmouth Street  
Boston, Massachusetts

Dear Mr. Beede:

Some time ago you asked for photographs of the  
Hicks and Peale paintings. I then advised you that  
we were not releasing those photographs and could  
not do so until our special show opened at the  
gallery.

You have not doubt received a catalog of our present  
exhibition which is arousing a tremendous interest  
throughout the country. I hope that you will find  
time to come in to see this show.

The two photographs, as well as another very  
interesting one, is being sent to you.

Sincerely yours

Director

Edith Gregor Halpert  
la.



AFA

December 18, 1931

Mr. Fiske Kimball, Director  
Pennsylvania Museum of Art  
Fairmount Park  
Philadelphia, Pennsylvania

Dear Mr. Kimball:

On Monday we opened an exhibition which I believe will make history in American art. It is an exhibition of "American Ancestors" and includes the masterpieces in our collection of early American paintings by little known and anonymous artists.

This show has been received with the warmest enthusiasm by critics, collectors and particularly by artists. A number of the latter who have seen the pictures have declared that they are among the finest things in American painting. Jose Clemente Orozco, well known Mexican artist, remarked during his visit that the exhibition room should be turned into a public museum. Fernand Leger was also fascinated by the collection and referred to one of the examples, a painting by Edward Hicks called "Peaceable Kingdom" as the most thrilling picture he has seen in American art.

Everyone feels that such material should find its place in the museums which have a collection of American art, and are interested in showing the continuity of the American tradition in the arts.

The most astounding example in the show is a painting by Raphaelle Peale, the little known son of Charles Wilson Peale. This painting, called "After the Bath" represents a bather partially hidden by a large linen sheet. Both the artist's conception and the painting quality are remarkable and makes this one of the most important findings in American art history. Raphaelle Peale painted in Philadelphia and the only two other canvases of his which we have been able to trace are in Philadelphia -- one in the Pennsylvania Academy, another in the Pennsylvania Historical Society.

Quite a number of the other artists represented in this show were Pennsylvanians and should be of special interest to your museum. I think that you would be interested in this show and hope that you will get in to see the present collection. I look forward to meeting you soon.

Sincerely yours

Edith Gregor Halpert  
la.

Director

December 18, 1931

Mrs. John D. Rockefeller Jr.  
10 West 54 Street  
New York, N. Y.

Dear Mrs. Rockefeller:

The owner of the pottery collection called on me today and decided finally to part with the separate objects.

Of course she insisted that the five which you had selected were the outstanding examples in her collection and at first wanted very high prices for them, but after much conversation, affixed what I consider very low figures. American pottery-sculpture of this type is very rare as I have occasion to know after traveling through a good part of the territory where it has been made formerly. The Pennsylvania Museum has probably the finest collection of its kind and I understand that there is an excellent group in Williamsburg. The New York dealers ask from \$200 up for the larger pieces.

The prices given are listed below:

Monkey	\$ 65.
Large Rooster	110.
Bell Pottery Dog Bank	95.
Black Dog with Basket	125.
Brown Standing Dog	95.

In view of the fact that these are really rare pieces, aside from her sales talk, I think this is a very good opportunity to acquire fine examples of pottery.

Sincerely yours

Director

With Regard Halpert  
la.



SOMETHING ABOUT THE MUSEUM

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December 19, 1931

Mr. Preston Harrison  
2400 South Western Avenue  
Los Angeles, California

Dear Mr. Harrison:

Under separate cover I am sending you a Whitney catalog which I ordered for you in accordance with your request. You may also wish to get some of the publications which have already been printed by the Museum and which no doubt will interest you.

George Bellows  
Alexander Brook  
Mary Cassatt  
Arthur G. Davies  
Charles Demuth  
Guy Pene DuBois  
William Glackens  
Robert Henri  
Edward Hopper

Bernard Karfiol  
George Luks  
Henry Leo LeFoe  
Maurice Prendergast  
H.C. Schmackenberg  
John Sloan  
Kenneth Hayes Miller  
Allen Tucker  
Eugene Speicher

John H. Teachtman

I am addressing the material to you at your Los Angeles address as your letter states that you will leave on the 19th. I can see that you will be a very busy man between your family during the holiday and the show which you are planning at the museum. If you have a catalog of your show, won't you send it to me as I am very eager to know the selection you have made for the opening exhibition.

I am glad that you go to see the Carnegie International, but as I mentioned previously, I was familiar with most of the American pictures, in the most modern tendencies of course. In a way it was too bad that the trustees decided to forego the annual show next year, but I can fully understand their attitude. I think that this prize business is one of the curses of the art world and until the prizes and jury system are eliminated, we shall have our difficulties. Certainly a museum director, if he is well chosen, is qualified to make his selection personally and should have the courage to stand by his choice of pictures or sculpture exhibited as the representative examples of the day or whatever period he wishes to represent. The honors used for prizes could be sold for purchase and all the hoopery connected with prizes, jury and their personal little peevishnesses, could be eliminated. The artists would not put a ridiculous price on their pictures if Lehman would not include a proviso to purchase a picture at a price up to \$10,000. If the artists knew that \$20,000. was allotted



Mr. Preston Harrison continued

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for purchase and that the object was to get as many pictures as possible for that price. They would use some good horse sense in affixing the numerals in the price column. Thus the museums in each case would gradually acquire a collection of pictures and the artists would feel that it was a worth while object in sending in their works.

Our old system of exhibitions for sales should be reorganized, but in the land of efficiency and publicity, it will probably take a good while before some sensible arrangement is developed.

So much for art. I hope that you and your family will have a very happy holiday and that the New Year will take away your cares and leave you free to have a grand time in every way.

Sincerely yours

Director

Edith Gregor Halpert  
la.

810 North Sixth St.,  
Harrisburg, Pa.  
December 20, 1931.

Folk Art Gallery  
116 West 13th St.,  
New York City.

Dear Sirs:

I am sending you a group of photographs of paintings and statues that might be classes under the term of primitives.

I am also including a photograph of George Washington. This however is a distorted view, yet it may give you some idea of the make-up. This picture in fine condition, was done by an eccentric painter about forty years ago. The painting reveals Washington in a yellow and red uniform besides a white horse. In the distance is a view of Mt. Vernon. While the painting is far from a finished product, yet it unusually quaint. It is 50 by 40 inches. Price 75 dollars.

I would appreciate a return of photographs as they are the only examples I have in my possession.

Sincerely yours,

Druid B. Mummert



# THE AMERICAN FEDERATION OF ARTS

BARR BUILDING, FARRAGUT SQUARE, WASHINGTON, D. C.

40 EAST 48TH STREET  
New York, N. Y.

SOCIETY OF LIBERAL ARTS  
OMAHA, NEBRASKA

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OFFICE OF THE PRESIDENT  
BARR BUILDING, FARRAGUT SQUARE  
WASHINGTON, D. C.

December 22, 1931

Miss Edith Gregor Halpert  
Director, The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Miss Halpert:

Mr. Whiting has given me your letter of November 3, in regard to an exhibition of "American Folk Art."

This sounds very interesting, and I should like to get more information. Who are, in your opinion, the persons who have made the discoveries, and have worked in this field? I know, of course, that The Downtown Gallery and the Newark Museum have done pioneer work.

On my next trip to New York City, I shall be glad to visit you and get a first hand impression of the items. In the meantime, would you be kind enough to suggest what might be available from your own resources for a traveling exhibition to begin next fall. In order to get the exhibition into our spring booklet, we have to make plans for it now.

Sincerely yours,

*Erwin O. Christensen*

Erwin O. Christensen, Director  
Department of Educational Work

EOC:LBH

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December 23, 1931

AFA  
Mrs. Gail H. Helmer  
Hood House  
Orange County  
Chelsea, Vermont

Dear Mrs. Helmer:

If you have any snap shots of the primitives referred to in your letter, we shall be glad to look at them.

Sincerely yours

Director

Edith Gregor Halpert  
la.

December 23, 1931

Mr. P. C. Manley  
Staunton,  
Virginia

Dear Mr. Manley:

I am sorry to have delayed answering your letter.

At the present time we have so many fine plates on hand that we are not interested in making any additional acquisitions. If in the future we decide to add to our collection, I shall be very glad to get in touch with you.

Sincerely yours

Director

Edith Gregor Halpert  
la.

Dec. 24. 1931

GRACE FARRINGTON HOMSTED  
210 COYLE STREET  
PORTLAND, MAINE

Down Town Galleries —  
New York City —  
Miss Kalpert —  
My dear Miss Kalpert —  
I am sending you  
under separate covers  
the photos of the three  
portraits which are  
for sale —



GRACE FARRINGTON HOMSTED  
210 COYLE STREET  
PORTLAND, MAINE

Please be good enough  
to return these photos -  
as the owner desires -

The man is signed  
on the back - 'thorpe'

Mr. John A. Kyle Atty - 54<sup>th</sup> St.

H. T. Moore - Print -  
I can give you

GRACE FARRINGTON HOMSTED  
210 COYLE STREET  
PORTLAND, MAINE

a complete history of  
the letters - if you are  
interested -

Very Truly Yours -  
Grace F. Homsted

476 Sumner Ave.  
Springfield, Mass.  
Dec. 24, '51

Downtown Gallery,  
New York City

Gentlemen:-

Would you be so kind as to tell me owns the portraits known as "the Eddy Twins", painted by Stock, an early artist of Springfield, Mass., and who is exhibiting them in the "American Ancestors" group?

I am doing an article about him for the local paper and thought having this information would add greatly to my account. I hope this request is not in the way of an imposition.

Thank you so much.

Very truly,

S. M. Heald (Mrs.)

Could I have your answer soon as I want to run the article the first Sunday in January



ADOLPHE BORIE  
4100 PINE STREET  
PHILADELPHIA

Dec. 27<sup>th</sup> 1921

Dear Mrs Halpert:

I am sending you a photograph  
of a portrait by Thomas S Atkins of my  
cousin John Borie "The Architect".

I have had it for some years -  
ever since he (Atkins) gave it to  
me in 1910 - And, if I can get  
some sort of price for it, I feel that  
I must sell it. Under the present  
circumstances I cannot afford to  
keep it. As you see, it is not  
signed because it had not reached  
that state of finish that Atkins wanted.

Though it is really quite complete from  
a painter's point of view and a fine  
example of his work. Forbes Watson  
and Hall have seen it and think it  
fine and Lloyd Goodrich also knows  
it and some of my painter friends.

Otherwise it has never been shown any-  
where. Could you let me know if  
you think you could place it any-  
where and what price could be  
asked for it, also about commissions  
etc.

Yours very sincerely

Arthur B. B. B.

ADOLPHE BORIE  
4100 PINE STREET  
PHILADELPHIA

June 20<sup>th</sup> 1922

Dear Mrs. Halpern:

When I wrote you about the Satius  
portrait I thought you could have  
told me exactly what the value of such  
a picture by Satius should be. Some  
one told me they thought \$15000 -  
which I think excessive especially as  
it is not signed. Perhaps you could  
make some inquiries and I also  
would like to know what the  
customary commission would  
be.

Sincerely yours

Adolphe Borie



2 Bard Street  
Cambridge - Massachusetts.  
27 December, 1931.

Dear Mrs. Halpert -

I'm sorry to be delayed in writing. I've been much under the weather since I came home, seeing doctors and getting checked & examined. Nothing serious, it appears, but a "Wall Street stomach", with lots of rest and a careful diet to cure it. Now Christmas holidays are here. Frances is at home, and I'm very busy. So I couldn't do a thing about your magazine article, which will have to wait a more auspicious appearance.

Things have happened very strangely and suddenly here. Mr. Wilder's Insurance Companies have asked him, and a few other of their engineers, to come to New York permanently. This is a move to save expenses, as these men now operate from Boston with car fares & hotel bills. So we are somewhat heartlessly planning to cart our lot in the Big City, for better, for worse! It looks a tremendous undertaking, but I'm sure we

shall enjoy the expense and the new life. I'm coming home in about a week, to look up an apartment - of necessity a very small & humble one, as our lease here is up and will be a great expense to carry until the estate recovers.

I wonder if you have had any further thought about opening your picture gallery, as you intimated to me. Perhaps the knowledge that I am to be in New York definitely may be of some influence in your decision. And if you have even a vague idea of carrying your plan out, I should be glad to know, as it might influence me in deciding on the locality for my new home - naturally, I should desire to be as near as possible to the place of action.

I hope to hear from what your client has decided about my Baby. How it is that I almost dread to hear he is going to buy it - but it will be the means of establishing me in New York, I shall not regret it. I enclose the photographs I promised to be used, please, with



credit to me, & I need whatever publicity  
comes my way, for the reestablishment  
of my business.

I do hope you are better & have had  
a little vacation and a good rest - ready  
for 1932! Best wishes!

Cordially yours -

Isabel Carlton Wide

(Mrs. G. H. Wide)



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Hollywood Storage Company

PROTECTOR OF HOUSEHOLD TREASURES

1025 NORTH HIGHLAND AVENUE

PHONE GRANITE 1161

Hollywood, California

December 28, 1931.

Downtown Gallery,  
113 W. 13th St.,  
New York City, New York.

Gentlemen:

In August of this year, Mr. Henry Braxton of 1624 N. Vine Street, Hollywood, placed in storage certain articles said to be on consignment with him for you.

Mr. Braxton was forced to file bankruptcy which accounts for this sudden disposition of your belongings. It is our understanding that Mr. Braxton notified all parties concerned of this move, but recently we have been receiving communications from the various clients involved in this move which leads us to believe they do not understand the method of procedure necessary in securing release of their property from storage.

As you are no doubt aware, merchandise on consignment at the time of bankruptcy does not become a part of bankrupt stock, but before such goods can be delivered to their rightful owners, it is necessary that these owners appoint someone locally to petition the Trustee of Bankruptcy who in this case is Crules R. Cheek, Receiver, located in the H.W. Hellman Bldg., 4th & Spring Streets, Los Angeles, California, for the purpose of securing release from the Court.

This release must be presented to Mr. Philip Cohen of 315 W. 9th Street, Los Angeles, attorney for Mr. Braxton, and he will hand over to you or your local representative our Warehouse Receipt which was issued to Mr. Braxton. Upon receipt of this with written order from you and remittance to cover charges due, we shall be glad to deliver or ship your goods to you.

We are indeed sorry that there is so much red tape connected with the release of your goods, but we assure you we have done everything to expedite this release, and after all we are only acting in the capacity of warehouseman in this matter.

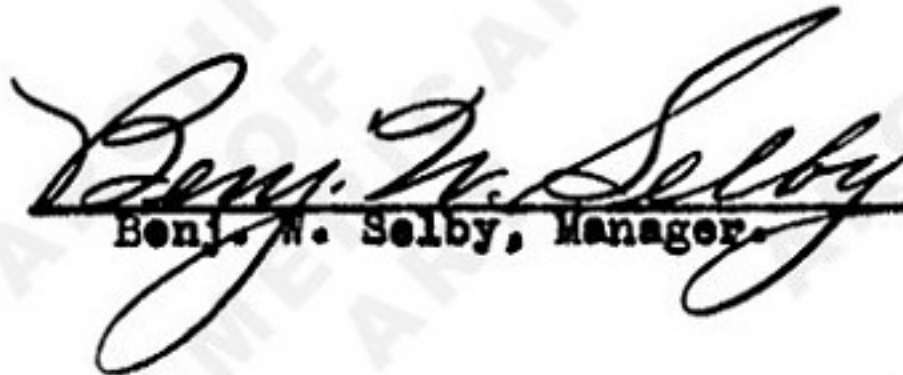
*Wm. J. ...*  
*1728 N. ... Ave*

Page 2.

In the event you are unable to locate someone to represent you locally, we would suggest that you communicate with Mr. Art Young, Public Accountant, 152 So. Swall Drive, Los Angeles, who is familiar with the entire transaction.

Very truly yours,

HOLLYWOOD STORAGE COMPANY

  
Benj. N. Selby, Manager.

BWS:B

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December 28, 1931

Mr. Nat Ottensoser  
General Manager  
Fifth Avenue Protective Assn.  
220 Fifth Avenue  
New York, N. Y.

Dear Mr. Ottensoser:

We are receiving additional bills constantly from the Hollywood Storage Company for the consigned articles left by Mr. Harry Beaxton.

What is being done about this matter? You have all the correspondence which has passed between us and the various persons in Hollywood in connection with this matter. You also received originally, our duplicate bills, representing objects reported sold, as well as a list of the articles consigned. You have all this material on hand and I wish you could let me know what action is being taken, as we must get this matter settled promptly.

I am very much discouraged with the way it is being handled at present and look forward to hearing from you soon regarding the matter. Perhaps we shall be obliged to take some other action, as we do not like to have it sliding any longer.

Sincerely yours

Director

Edith Gregor Halpert  
la.



December 28, 1931

Sir Joseph Duveen  
Duveen Brothers  
720 Fifth Avenue  
New York, N. Y.

My dear Sir Joseph:

Several people have suggested my getting in touch with you regarding our present exhibition of early American art, a catalog of which I am sending you under separate cover.

This is so important an event in the art world, and includes so much material unknown before, that I think you will be very much interested in seeing what the early struggling Americans did to develop a background for our Contemporary American art. Do make an effort to come in to see the show which is being held until January 4th.

Sincerely yours

Director

Edith Gregor Halpert  
la.

December 28, 1931

Mr. Raphael Semmes, Director  
Peale Museum  
Baltimore, Maryland

Dear Mr. Semmes:

Mr. Roland McKimney, director of the Baltimore Museum, suggested that I communicate with you regarding a very important painting which we have recently discovered.

This is a picture called "After the Bath" by Raphaelle Peale and has created a great stir throughout the country for its remarkable quality. A photograph of "After the Bath" is being sent to you under separate cover.

It is very hard to judge this picture from a photograph, as it is one of the most extraordinary paintings found in this country. The quality is so subtle and so masterly that no photograph can do it justice.

In view of the fact that there are so few of Raphaelle Peale's pictures known, it is a very important work and should be of particular interest to your museum.

Our present exhibition of "American Ancestors" of which a catalog is being sent to you also, and regarding which you have no doubt read many enthusiastic comments which appeared in most of the papers throughout the country, is closing on January 4th and I shall be glad to send the painting to you for inspection. Of course, if you should happen to be in the city, I hope that you will come in to see the painting. In any event, I look forward to hearing from you soon.

Sincerely yours

Director

Edith Gregor Halpert  
la.

December 29, 1931

Dear Mr. Dupont:

Several weeks ago we sent you a catalog of our present exhibition of early American paintings called "American Ancestors". I hoped to see you before this, as I am sure you will find this exhibition of particular interest.

Because of the tremendous enthusiasm throughout the country, we have decided to postpone the closing dates and the show will continue until January 4th.

I do hope that you will find time to see the exhibition as there are many items which may not be shown again. I look forward to seeing you soon.

Sincerely yours

Director

Edith Gregor Halpert  
la.



MAURICE J. STRAUSS

114 EAST 23<sup>RD</sup> STREET

NEW YORK CITY

Dec. 29, 1931.

Downtown Gallery Inc.  
113 West 13th Street  
New York, N. Y.

Gentlemen:-

In the picture section of the Herald  
~~Tribune for~~ December 20th, I noticed a picture  
by Edward Hicks on exhibition at your galleries.

*Peaceable Kingdom*

I have a picture by the same painter  
purchased several years ago from a descendant of  
Edward Hicks in Baltimore, and I am taking the  
liberty of writing to ask you whether you are  
in a position to authenticate this painting.

You might be interested to see it, in  
which case I will be very glad to send it down to  
you.

In addition to my having purchased it  
from a direct descendant of Edward Hicks, it was  
authenticated by an art dealer in Baltimore, at  
the time of the purchase, and I think that the name  
has since become more valuable. I would therefore  
like to have an expression from you as to what you  
consider the value of this painting.

Thanking you in advance for a reply at  
your convenience, I remain,

Yours very truly,

*Maurice Strauss*

2400 S. Western Ave.  
Los Angeles.  
December 27-1931

My dear Mrs. Halpert

Enclosed please find my January check reduced to the check for \$370.00 - sorry I am so no better - truth is I am using funds laid aside towards taxes. I have come to one decision - if things get dangerously bad for me - I will simply return to you the Beckwith camera and call it a day by leaving you all cash advanced. But naturally I anticipate no such impasse - mention it as you need have no worry - no matter what comes.

What I am now about to take up - please give entirely without giving offence to me - Sometimes no doubt I get "nutty" ideas - No one advertising my incipient "big house" melody lunner - or treat as confidential and spare me the jibes and jeers of the "good" world.

Here am I - art broke - literally tied hand and foot insofar as future art acquisitions are concerned - if I have to dip into my blue jeans. But I have a faith and under certain happy conditions - possibly I might find space for a painting or two if Santa Claus should come my way.

On the other side - there might be an artist - naturally anxious to sell for cash - and yet quite as anxious to get Museum representation provided it came about in a clean, honorable fashion.

Then there is yourself - the agent - the go-between - the bearer of the magic wand - assuming I can see a way myself.

My point having been illustrated - now for my "nutty" suggestion.

To begin - I do not ask for fifth - if I had actual cash I would ask for large concessions but I am not whining for charity - but must be understood no matter what the outcome.



of Jan term to 1929 American Art Annual - who who is art.  
under Paul King you will read among other things - Wash. Reidy Museum.  
Buffalo Museum - Houston Museum etc. etc. and Harrison Gallery, Los Angeles  
Museum "Passing of Winter"

I bought this 50"x60" canvas in 1924 from Winter Exhibition  
of National Academy - Before I got it - the picture was invited to exhibit at  
Buffalo - Pennsylvania Academy - Chicago Art Institute and St. Louis City  
Museum - after which it was delivered free of charge of course to me in  
Los Angeles. In other words - it is not a bad painting - and  
if Paul King is someone known to a large circle of N.Y. art connoisseurs.

Remember I have in one original Harrison American Gallery - four  
diagonal corners - in each of which I had to have a 50x60 canvas -  
In 1926 I got an Ernest Lundsen which is permanent.

I felt very badly about taking out several of my examples -  
and to play a square game - I wrote letters to several artists including  
Paul King - explaining for my predicament & offering to send back the  
picture at price I had paid if any privance was felt - In other  
words - as though no deal had ever been made. Mr. King wrote me a  
surprise reply - saying that if I sold the canvas elsewhere he demanded  
the present subscription for his picture be asked & that he insisted in getting  
that difference in cash. Or he would consent to my donating it to  
some other Art Museum if space was lacking in Los Angeles.

To this I answered - he had gotten my point by this  
time - that I would enter into a two sided agreement I would consent  
to his terms provided he would guarantee my loss in case I put  
his picture of at auction in any sale he suggested in New York -  
I ended by stating that I would leave it open for 60 days after which  
I would call the case ended - and proceed as best I could.

That was in 1928 & I have heard no more since.  
It distressed me but I felt absolutely helpless.



J. Lane "always" felt that this Paul Klee could be sold if the Grand Central Gallery Circuit should be followed - not at the present quotation but at the price it cost me in 1924 - for really it is a mighty fine academic painting - However I cannot write to Southern, Midwestern or out of the way Art Museums. It would be an immense task. Duncan Phillips or you have looked at exhibition which traveled all over & included pictures he wants to sell. It can be done but not by me.

I thought possibly it could be done by you in this way. Add this Paul Klee to whatever other painting you might offer. To some one of these Grand Central Gallery Museums - and make a price so attractive that deal might follow - you can see for yourself that Houston, Texas already owns. Paul Klee - as that about Dallas, Fort Worth, Tulsa, Oklahoma City, Los Angeles, Atlanta etc. - all over the U. S. A.

In planning through your men - I thought most of all about Alexander Brook - now please do not go up in the air - I am not comparing Alexander Brook with Paul Klee - simply Brook comes to my mind in this peculiar juncture. In that same 1929 photo. etc. - I see no opportunity whatever for Brook - But I think he has been acquired in part from years by Frickys, Duncan Phillips and elsewhere, even so he has a long road to travel and one extra Museum such as Los Angeles - provided it was Grand Central - could do so harm & might be at least some good.

Just for fun let us assume a deal of some sort could be made - what would be the results? 1 - Alexander Brook would enter the Harmon Gallery - Los Angeles Museum - naturally with a canvas worth while - I personally would write to Brook to Los Angeles Museum & lose all claim to the Paul Klee - 2 - The Paul Klee would become the property of Alexander Brook and whatever price it could be made to produce would go to Mr. Brook - 3 - The work would go to Edith S. Hullant and it is up to you to turn it over absolutely or steady into the hands and where - and see where you get off it as well as seeing where Alexander Brook gets off it. and that I admit - makes my suggestion appear a bit "goofy" -



Then you have Glenn Coleman - I would like Coleman but I have no cash - not one single spare penny. But I have a small panel by Wm M. Chase - not a great Chase but a very finely painted example which I bought from Mr. Chase a few months before he died - at his 10th Street Studio - For years I had it in our American Gallery - one day I traded a 22 x 28 Botticelli on an even basis for a 24 x 20 portrait head by Chase - now the small picture hangs in my home -

The same thing might be tried for a Coleman - always assuming you could market the Chase - for I am a piggy on an art merchant.

Now - before you get to "high talking" me and advising me to stroll to one of our leaders or ask to jump into the Pacific Ocean - just let me make an already long letter somewhat longer.

Sighing American art is to have its "day" again - surely nobody can predict just who and what will entirely capture the public purse.

During all the French ballyhoo for Matisse, Picasso, Derain, Braque, Rouault there also was a steady market for Signac, Lucien, Tassin and for that many lesser men & their schools. Here and there in our own country - there will always remain a demand for conservative, academic, "safe" art - even Matisse proves it and the future will be no different from the past.

Chase ought to sell - I know people right here who buy Chase & yet I can not offer them my Chase.

A 50 x 60 Paul thing - frankly it was one of the most popular examples in our collection for 4 years - should sell at 1/5 its retail price - "Gaby" 75% but not at 1/5 its "note"

Take all the time you want in thinking it over - there is not one chance in a hundred I could do anything if I tried and I am not even trying.

Seriously speaking I am not so anxious for more paintings that I would trade what I have for any old thing.

I simply would like a few more but not many and as I have no money - I try to forget my business troubles by dreaming about art. And I must have had a night more in my mind.

To be sure - I admit it frankly - I am trying to rebuild some of my old Hot crowd - I have lost Paul King and there - H. B. Snell, Ben Foster, Wm. W. W. E. L. Chamberlain etc.

I have sold some of my surplus stock. Just recently I made a trade - I have chances for Texas & cash but that is beyond my means - I simply have no cash & I must do it.

I got your Whitney Gallery catalogue and I am trying to persuade the Museum to pay for it as I already had received a copy from my niece Mrs. Paul Bartlett. However I will send my check as the mistake is mine - not yours - in case there is a mistake.

Another thing - remember - I do not care what you pay for any picture from me - It is none of my business - whether you ask \$3500 - or \$350 - it would not be my property any longer.

I bought 3 of the Whitney booklets - one from that mentioned Harrison Gallery - Henry Miller, Sloan & Lutz. Not a bio - Harris, Hackens, Davis, Bellus etc. It's a great game - almost a joke at times -





Dear Mrs. Harpert:

When you were here yesterday  
I had not seen the delightful  
bookplate that you and  
Mrs. Goldsmith have had made  
for me. I cannot imagine a  
nicer present than one in which  
you and Mrs. Goldsmith and  
Mrs. Zorach combined.

I shall use it for all  
my modern art books.

With very sincere appreciation

of your generous remembrance  
Jens. Low

Cordially,

Arny D. Probst Jelles.

December 30<sup>th</sup> /31



Raphael Semmes  
Director



Margery Whyte  
Secretary

December 31st, 1931.

Miss Edith Gregor Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Miss Halpert:-

Your letter of December 28th received containing information regarding a picture called "After the Bath" by Raphaelle Peale. I am looking forward with interest to the photograph of the painting and the catalogue of the exhibition which you have been kind enough to promise to send us.

Yours very truly,

*Raphael Semmes*